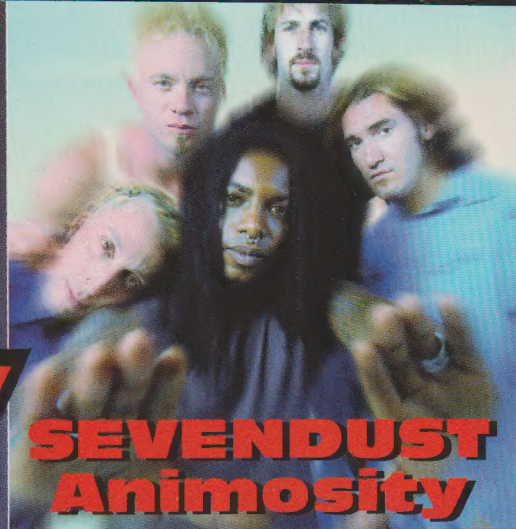


SPECIAL COLLECTOR'S ISSUE
GATEFOLD COVER
9/11/01 Remembering The Tragedy

METAL EDGE

MACHINE HEAD
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SEVENDUST
Animosity

**PUDDLE OF MUDD &
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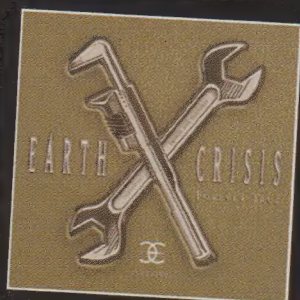
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JANUARY 2002

VOL. 47 NO. 9

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MUSHROOMHEAD



editor's page

It's three weeks to the day after the terrorist attacks on America, and as unlikely as it seemed two weeks ago, things are finally starting to get back to some semblance of normal. I've got to admit, for a few weeks there, music seemed the farthest thing from important in my mind, but it's amazing the way things always seem to work their way out. Even here in L.A., where we're more than 3,000 miles removed from the carnage in New York City, we have our daily reminders that our fellow Americans in New York City are still experiencing trauma like most of us have never known. Every other car here is boasting an American flag, billboards show their support, as do scattered sidewalk memorials and tributes throughout the Hollywood area. And there's always the news, delivering us our daily dose of the latest facts, rumors and speculations. All of America was affected by the terrorist attacks of September 11, and every aspect of our lives is feeling the stress. Our society has changed, and will never be the same. And it's for that reason that *Metal Edge* has dedicated such a significant part of this issue to the memory of those who lost their lives and/or loved ones in the attacks.

When the idea of a tribute cover became a topic of conversation, I was initially skeptical about trying to get such a wide array of artists together for a single photo shoot. It's one thing to get comments from people, it's another thing to ask them to come together with artists of a completely different ilk. But to my pleasant surprise, I couldn't have been any more wrong. Obviously, we were forced to limit the shoot to artists in Los Angeles. And given the fact that we had the idea on a Thursday, and needed to have the cover shipped to the printer in less than a week, the logistics were a nightmare. I started calling people on Friday, targeting Tuesday for the shoot. And up until Tuesday afternoon, was still ironing out the final lineup. Slash was supposed to come, but woke up sick that morning. Rob Halford had confirmed, but at the last minute couldn't make it up from San Diego. Marilyn Manson and Def Leppard were holed up in studios under the crunch of deadlines and unable to escape for the afternoon. The shoot was slated to start at 2pm—Scott Ian returned my call from the night before at 2:15, and he and Anthrax frontman John Bush were at Neil Zlozower's studio by 3pm. And that's just about the way it happened, as all the artists in the shoot—as well as many who couldn't make it—did whatever they could to clear their schedules on last-minute notice. The results are my proudest moment in five years at *Metal Edge*.

As many who read the magazine faithfully already know, I started my writing career in politics and world affairs, something I never have the opportunity to write about now that I'm engrossed in the all-consuming world of this magazine. But given the events of September 11, 2001, all of that changed. What happened on that day was more than just the biggest tragedy in our nation's history, it was an event that will forever alter the way we live our lives. I remember where I was when the space shuttle Challenger blew up. I remember where I was when President Reagan was shot. I remember being in Atlanta when the bomb went off at the 1996 Olympics. Those were all big, but they didn't jar the American landscape like the two planes that crashed into the World Trade Center. Like many of the musicians have said who contributed to this issue, it's unfortunate that it takes an event of this magnitude to make us appreciate what we have in life, but at least there is that good that can come from the darkness. America stands for something, and that something has been reinforced by all of the people who gave their time and energy to make this commemorative issue happen. The issue is more than a tribute to those whose lives were shattered September 11, it's a tribute to every American that has done their part to help our country pull through the tragedy, as well as every American who will do their part in the years of turmoil to come. It's only more fitting that it come out in November, as we celebrate Thanksgiving. As we gather with family and friends on November 22, let's take a moment to not only be thankful for what we have, but to celebrate the memory of those we have lost.

And as much as many of us may have in recent weeks, let's not forget just how important a role music plays in all of our lives. It's there through the celebrations, as well as the tragedies. Whether you're cranking out Poison's "Nothin' But A Good Time," or prefer the thunderous roar of Static-X's "Machine," music provides the soundtrack to our lives, and that will never change. And never let it. These artists are there to lift us up when we need lifting (some more than others), and help us vent when we need venting (again, some more than others). Heroes take on many different forms. They can't all be rescue workers in New York City, and they can't all fight terrorists, like those who perished defending United Airlines Flight 93 and those who serve in our armed forces. But they can write the songs and albums that help us all through the hard times—And for that, many of our favorite artists are heroes. If you get a chance, don't be afraid to thank them. It will mean more than any platinum album they've got hanging on their wall...



BUT NOT FORGOTTEN...

PHOTOS BY PAUL GARGANO

Paul Gargano

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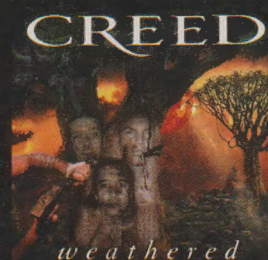
NEW ALBUM 11/20

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THE ROAD DOGS RETURN

BY BRYAN REESMAN
PHOTOS BY MATTHEW GRASSE

SEVENDUST: (clockwise from top)
John Connolly, Clint Lowery,
Lajon Witherspoon, Morgan Rose
& Vince Hornsby



sevendust

Sevendust are one of the hardest working bands in rock music. From the time they were accidentally discovered in their hometown of Atlanta by TVT Records executives seeking a local strip club back in 1996—to quote frontman Lajon Witherspoon, “the wrong place at the right time”—to the recent recording sessions for their new album *Animosity*, the noise boys from down south have developed a reputation as serious road dogs. They racked up over 700 shows in three-and-a-half years in support of their first two albums—*Sevendust* and *Home*—a feat that few bands would care to duplicate given the extreme exhaustion it induces.

For their hardcore fans, it may seem like ages since Sevendust played live, but the band needed time off to recuperate before recording their strongest album to date. Given their history of tight production schedules, the members of Sevendust wanted time to write and live with their new songs, so they spent five months doing just that. Their strategy succeeded.

While *Animosity* is as hard-hitting and bruising as its predecessors, it's also more accessible, a factor that can be credited to producer Ben Grosse. He allowed Witherspoon to flaunt his soulful voice more than ever, and illuminated the band's melodic qualities on such rockers as “Trust,” “Crucified,” and the ballad “Xmas Day.” Grosse and the group also re-recorded the heartfelt “Angel’s Son” from the Lynn Strait tribute album, embellishing it beautifully with a string section.

Sevendust's perseverance and hard work over the last five years has been paying off strong dividends. Following the band's extensive touring with the likes of Godsmack, Staind, P.O.D., Powerman 5000, Slipknot, and Cold, both *Sevendust* and *Home* have been certified gold and are on their way to platinum status. Following their nationwide trek with Creed last year, Sevendust also signed with that band's management company, Jeff Hanson Management and Promotions, bringing aboard powerful allies to boost them on their ride to the top. As a “thank you” to their loyal fanbase, Sevendust's new DVD *Retrospect* offers fans a chance to own live performances and TV appearances, rare videos, and new interviews.

When *Metal Edge* caught up with Witherspoon and Sevendust drummer Morgan Rose, they had just finished a warm-up tour with Drowning Pool. They were gearing up to play some radio shows, then shoot the video for *Animosity*'s first single “Praise,” before embarking on their November and December tour with Fuel and Nonpoint. Even when it seems like they have time to themselves, the guys in Sevendust never seem to stop working.

METAL EDGE: *Animosity* is the first Sevendust album that wasn't rushed through production. How do you feel about the results?

LAJON WITHERSPOON: I think it's our best work yet. I'm sure everyone says that when they do their next project [laughing], but I really feel like Sevendust is a band. We came together—We even got closer, if you can believe we could get closer. The music is more mature. If you think about how much you learn within a year, we took everything that we learned all together and put it into this album.

ME: We get to hear your voice more. There's more singing, and not as much shouting.

LW: That was something we've always wanted to do. You have your whole life to write the first album, and [for] the second one, two months. With this one we were able to paint a picture that we were all happy with. I wanted to sing, and everyone wanted to hear me singing. We didn't necessarily do the cookie monster vocals, but more of the barking vocals on the first album, and we had a lot of them on the second. We still have them on the third album, but not as much. I just want to sing, man! I want to sing songs! I feel like you can have the heaviest fuckin' music in the world, and as long as you have melody over it, people are gonna get it.

ME: The new album certainly matches brutality with melody.

MORGAN ROSE: That was the idea from the start. I

wouldn't blame it on producers, because the band ultimately is the band, but I think we finally found the right producer to bring it out of us, if that makes any sense. It's amazing that it took this long for us to realize that we weren't quite hitting the mark on what we set out to do in the first place.

ME: Your producer, Ben Grosse, previously worked with Fuel, correct?

MR: And Filter and Ben Folds Five. It might not sound like the perfect marriage as far as producer and band, but now looking at it, we would rather not work with anyone else but him.

ME: Sometimes the most obvious choices aren't always the right ones. Sometimes trying something different opens up new possibilities.

MR: Without a doubt. It's all a concoction anyway. You can put the best producer, so to speak, for this genre of music in with us, and he might not pull exactly what we need out of it. This was a lucky grab for us. We had actually decided on somebody else and were giving a cordial “thanks but no thanks” conference call back to Ben, and in about 20 seconds of talking to him, we all looked at each other and said: “Wow, looks like we gotta start rethinking what we're gonna do here.” And he had the job within about five minutes.

ME: Interesting how that worked out.

MR: Oh man, there's no telling what the record would have sounded like. I feel very confident in saying that it wouldn't have come out like this.

ME: Morgan, you told me previously that 50 percent of *Home* you wish you would never hear again.

MR: At least half of it. I haven't listened to that record, honestly, since probably a month or two after it was done. I just remember being tired of it, and not liking a lot of the material that was on there before it was ever even released, so you can imagine what our moral was like at that point. We knew that we had some good songs on it, and in this day and age if you have one good one, it could be enough for your record to blow up. But as far as it being a deep record, and us trying to take pride in feeling we had an album full of good material, I personally was not satisfied with half the record.

ME: It seems like many nu-school metal bands like Sevendust and P.O.D. are becoming more melodic as they get older. Has that been a conscious choice?

LW: I just think you can't keep doing the same thing over and over again. I feel like—I don't like to say fans—our friends are mature enough, and they're all growing with us. I'm not going to stay 23 years old with the same attitude that I had when we signed the record deal in '96. I'm definitely growing as a person, and I feel music is an outlet. You can be in Deicide, and you can still have emotions. I have beautiful things in my life, and the only way I can get those things out is by writing music. So I think that people understand what we're going through when we change and we develop. I feel like they're going through the same thing, because we only write about things that happen to us in our lives and in other peoples' lives, so I really feel that they're all growing with us, if that makes sense.

ME: Did everyone share in the songwriting on this

Sevendust

CONTINUED

record?

LW: We collaborate together, so it's not anything where everyone just did one thing. Pretty much everyone wrote. It's an equal opportunity thing, because I feel like if you're going to be a touring band together, and you've got only one cat voicing his opinions, then it's really not a band. If I have a guitar player that's like "Check it out—One of my close friends died and I wrote a song called 'Damaged.' Would you like to listen to it?" Guess what, man? That's comin' from your heart. You've got to be in the same place that I'm at every night, too. Of course we're going to do it.

ME: Are there any other songs that are particularly personal on the album?

MR: "Praise" was a personal thing. That's very universal for many people, I'm sure. "Praise" was written about—funny enough, actually—an old boss of my mother's. He used to give me the look of, "Here comes the bum" when I would walk into her work, when we were unsigned. From what I've been told by my mother, one of his brothers used to try to play music, and he didn't succeed, and he turned out to not do too well and was a mooch of some kind. I guess he thought I was going to end up like his brother, so he always looked at me like I was a loser that wouldn't amount to shit, and that what I was trying to do was a pipe dream. Any kid that's playing in an unsigned band can probably relate to this, because you usually don't get much respect from other people when you're trying to accomplish this dream. And when you do accomplish it, I think that either jealousy comes at you, or you just get the stereotype that musicians are pieces of shit. It's kind of like that whirlwind of negativity that comes from people that I think are more jealous that they have to get up and do a 9-to-5 job for the rest of their life, and they are just despising musicians and the industry because of that. That's my take on it, anyway. I don't even know how that came into my head when I started writing that. That's one of the first songs that we wrote for the record, and it just happened to hit me. I didn't think about it. I was sitting in the room and just said, "Oh yeah, I'm going to hit him right here." So I got him.

ME: "Trust" deals with betrayal. What was the inspiration for that song?

LW: Just bad things past, relationships maybe. An apology, in a sense, without incriminating myself any further. [Laughing]

ME: Coming to terms with your past?

LW: With all the wrong that I've done, and in the future, I would wish that we could be walking and being together in solitude. Let's put the shit behind us. We fucked up. I wish you were all that I needed. Before you weren't, but now you are.

ME: The new Sevendust DVD *Retrospect* includes the controversial 30-minute concert *Live And Loud* that was repeatedly aired on late-night TV.

LW: That was a breakthrough. That was when MTV wasn't really playing rock videos at all.

ME: Because your label paid to have it aired, some people viewed it as another example of pay-to-play in the music biz. In hindsight, how do you view it?

LW: *Live And Loud* was an incredible move for a band like Sevendust. If you remember when it came out [in 1998], we couldn't even get close to MTV, not even at midnight. I feel that really helped our genre of music be put in front of people that were normally not able to see it, and to make them want to find out more about it.

MR: It actually worked out really well for us. That was our way of putting the middle finger out to everyone that wouldn't give us the chance at television.

LW: With *Retrospect*, we decided to give everyone all of that stuff that we wanted them to see that we weren't allowed to have on TV, like the European video for "Licking Cream" with Skin from Skunk Anansie. Let's put "Waffle" on there, and let them see us in the studio now, even though I like look a little fat pig. [Laughing] Let them see that everything's all right. We ain't changed, we're still down here writing music. This is a treat for everyone. This is all the stuff that you didn't get to see, like that thing with Chino [Moreno, Deftones] and us doing "Bender." I forgot that they filmed that. The first time I watched the edits on it, I was sitting in my house and I was tripped out. It just blew me away.

ME: Sevendust played over 700 shows touring behind the first two albums. How soon will you break 1,000?

LW: Probably in the next 3 months. [Laughing] Hopefully we'll have a platinum plaque by then.

MR: We've got a guy that lives in Chicago that's seen us 49 times, it's insane!

ME: Does he have a lifetime pass to see Sevendust now?

MR: Oh yeah. To me, that's beyond dedication. 49 times he's seen us! We've already started trying to figure out how we're going to celebrate his 50th show... That's amazing, we'll never let that guy pay again. He's paid his dues. [Laughing] His name is Paul Duda. He's an unbelievable friend of ours. He's a great guy, he's always there. He tries to stay out of the way of everybody. We have to almost pull him up on the bus to just sit down, have a beer and watch television. The guy's too kind. That affects me when I see someone that is that dedicated to us. He won't miss a show within six hours of his house.

ME: Since you had more time to make this album, did you have some time to take care of family priorities?

LW: It's been incredible, man. I'm a daddy! She's two now, the terrible twos—it's beautiful. We had time not only to write the album, but also to get back to life and do normal things. Morgan has a two-year old, too. Man, it was beautiful to be able to come home and do those types of things and then write music and have time to live with the songs and still be happy with them after a month or so.

MR: My wife has basically been in charge of moving us into a new house, so she's had it really rough at home with me being gone. We [the band] pretty much just decided that we were going to sacrifice a lot of things that normally we wouldn't sacrifice just to make sure that this record was strong. We wrote just about all of it in Orlando, so I was away from my wife and kid for the majority of that four-to-five month span. It's

nothing that I would ever want to do again, because I miss them terribly when I'm away from them. But me and her and our band and their families had made the agreement that we were going to make sure that this record was something that we would be ultimately proud of, and would have no second guessing when it came down to it. So we packed our bags, and we went down there and just wrote and wrote and wrote and missed our families. We really didn't get a lot of time with them. Ultimately, even though we had all this time off, one would think that we were able to spend more time at home, but we really spent less time at home this time then when we did any other time writing a record.

ME: I remember when we spoke a few months ago, you felt bummed out that you missed most of your daughter's first

LOJON: Yeah, it never fails. I've been home now for about four days, and it's typical of what happens when I come home. She doesn't leap into my arms and say, "Daddy's been gone. Welcome home, Daddy!" She kind of looks at me like "Oh, Daddy's home. The asshole that's been gone for the last five weeks." So it works on your psyche a lot.

LOJON: I feel guilty, without a doubt. There's not much that I can really do about it. I have great people that surround me—my management, my agents, and everyone—and they understand that whenever it's feasible I need to be at home as

much as possible. At the same time, you do have to go out and support your music. You have to go out and represent it. It's one of those things where it's not easy. Nothing's easy in life anyway, and it's just one of the things that comes with this business, so to speak, that you just have to deal with. I'm guilty, and I justify it by saying that whatever I do and whatever I make is fully for her and for my

MORE



Lojon Witherspoon



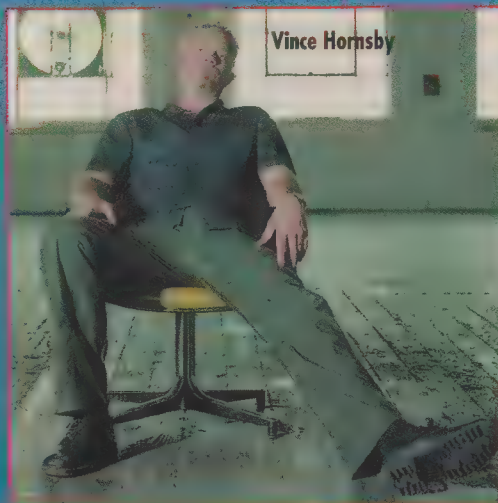
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John Connolly



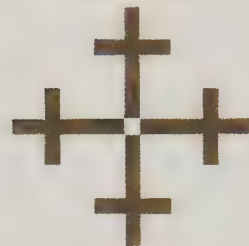
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Sevendust

CONTINUED

wife. So it does make it a little easier to go out and do it. But I still have to go to bed every night looking at a picture of her on my wall in my bunk and saying, "There she is, going to bed again, and here I am in Boise, Idaho, 2000 miles from her."

ME: Do you think she'll be able to go on the road with you?

MR: If we could blow up a little bit, if we could get a little bit bigger, and make the accommodations a little bit easier, I would definitely push for them to be with me every second. When you've got 12 people on a bus, and there's people smoking everywhere and it's loud and crazy, it's not the perfect atmosphere for a child. Hopefully that'll be changing, and I'll be able to get them out.

ME: Spending so much time on the road must be tough when you're a Dad.

LW: It's harder to leave home now. I see my baby girl, and she's like, "Daddy, don't leave." And she can say those words. Before it was just a little baby girl looking at me, not really knowing if Daddy was leaving or not. But now it's to the point where she's like, "Don't leave!" and "Come back!" It kills me, but I know I work hard, and music is something that I've always wanted to do. It's been a dream come true. Like Daddy said, "Daddy's makin' it better for all of us!"

ME: If there's one important thing you've learned over the last five years, what has it been?

LW: Moderation. And how to start over again with your family, man. That's what you have to do a lot of times when you're gone so long. In five years, I've definitely figured out more about myself.

ME: How has your relationship with your daughter changed?

Now it's stronger because I have a beautiful daughter. That made everything completely better. Being away from home for so long, and having to go through dealing with a relationship with all the

things that happen in the industry, and time away from your loved ones... Then I had this beautiful daughter, and things got better by the third album, so we had more time to be with her. It's just a good time right now, man. It's certainly opened my eyes up.

MR: I've learned a lot of important things. I've learned that being an alcoholic drug addict trying to survive on the road will only work for a very small amount of time. That's probably the best lesson I learned, that staying up till eight in the morning shit-faced drunk and high off of coke is not going to help your career at all. I don't know why it took me as long as it did to learn that, but I'm glad that I have the chance to keep going, and it didn't ruin my career. I'm not a preacher that says, "You shouldn't drink, you shouldn't do drugs," but moderation is huge.

ME: Are you doing things in moderation now?

MR: Right now, I'm shut down. I don't bother with it, and our band is very much shut down. We just don't bother with it. It's not to say that some guys don't have a few beers after the show, but it's no different than anybody else that doesn't have a major problem.

ME: So you're happy with the way things are going now?

MR: I couldn't be more happy. We feel so rejuvenated. There are people that come to see us that say, "This looks like it did before you guys got tired." And it's not because we just started touring again, it's because our bodies aren't ravaged by alcohol and drugs. We feel like a machine right now, and we're determined every time we get onstage to wreck house. Our priorities are back to where they need to be.

LW: It's exciting, man, because we've been gone for eight months making the album, which is incredible. We got back out on the road to do this Drowning Pool thing, and for me, I feel like we have this hunger again. We can't wait to do it. On that second album, it was there, but it wasn't the same as it is now. Everything was so rushed, and we just never stopped. We could never sit down and grasp what was going on. This time we've had time to do that. Man, right now, Sevendust feels magical to me. It's exciting. I get up and I can't wait to play. I can't wait to let the people hear these new songs and to see their reaction. People are even excited about seeing us, and I can tell that because we've been gone for so long and they get to see a show again. It's mutual energy, and it's great. ●



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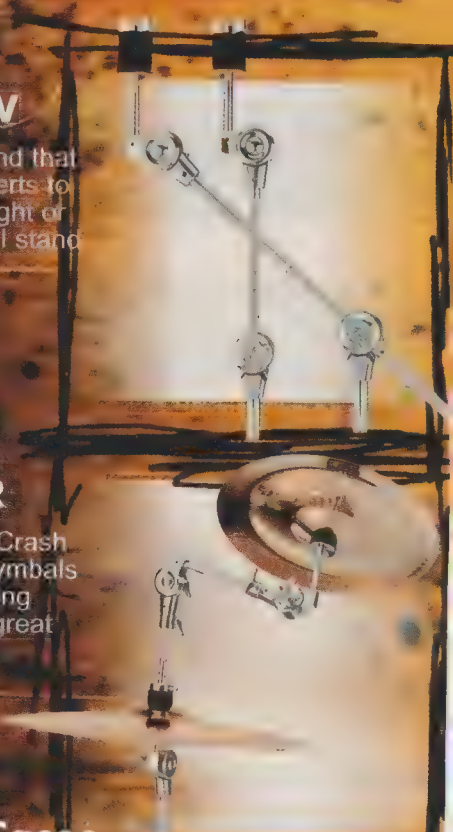
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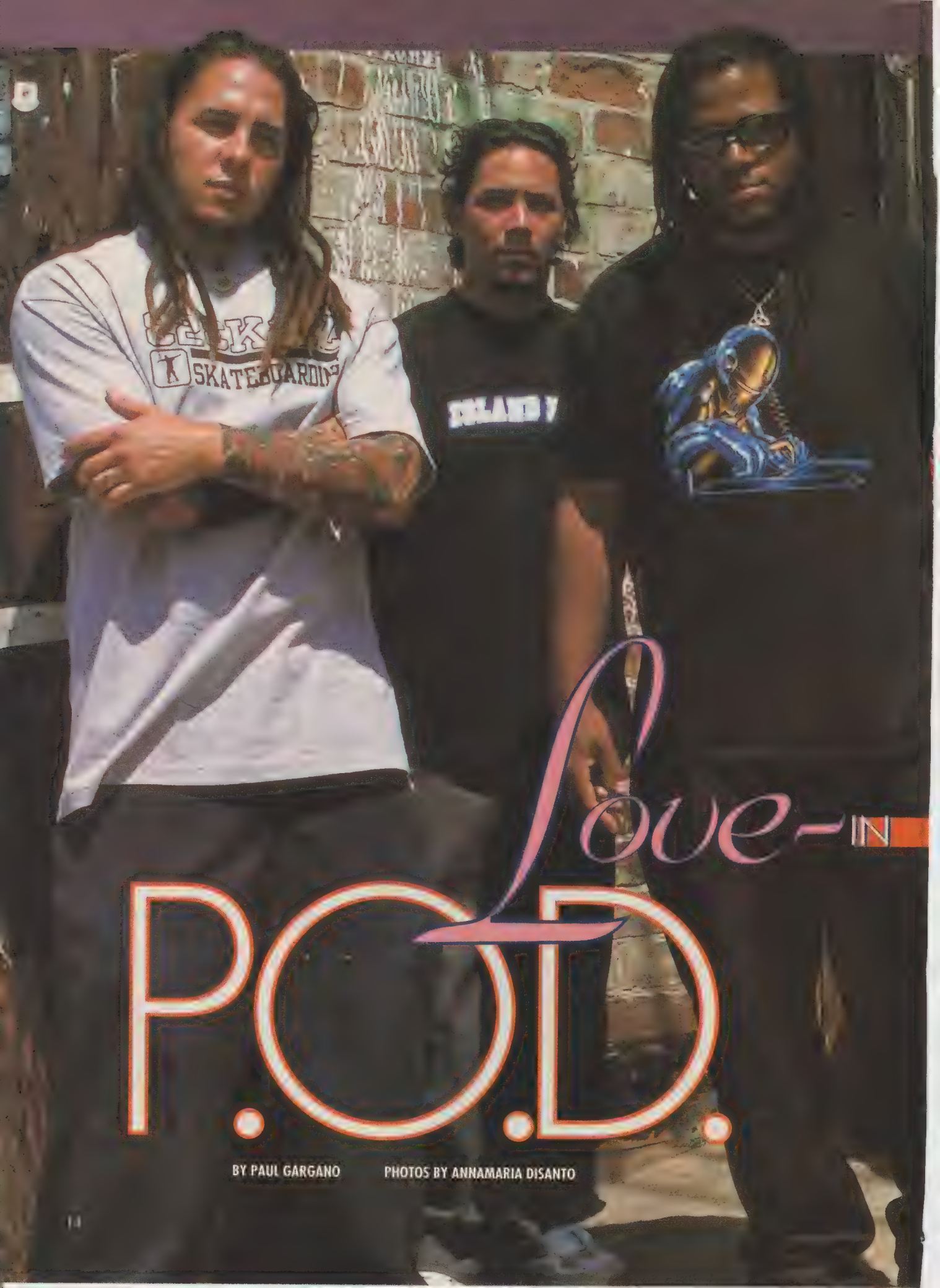
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P.O.D.

BY PAUL GARGANO

PHOTOS BY ANNAMARIA DISANTO



Last day of the rest of my life/I wish I would've known/'Cause I didn't kiss my mama goodbye/I didn't tell her that I loved her, and how much I care/Or thank my pops for all the talks/And all the wisdom that he shared/Unaware, I just did what I always do...
—"Youth Of The Nation" P.O.D.

P.O.D.
Sonny,
Wuv,
Traa &
Marcos

Given the fact that P.O.D.'s sophomore major-label effort was released September 11, the opening lines of the album's anthem "Youth Of The Nation" strike even closer to home. The song is about a school shoot-

ing, but in the context of the terrorist attacks that recently struck our nation, the track appeals at a much more universal level. That universal level is where P.O.D. shine brighter than the aura that surrounds frontman Sonny, guitarist Marcos, bassist Traa and drummer Wuv on the cover of *Satellite*, their latest release. And that universal level is where P.O.D. truly set themselves apart from their contemporaries. Modern metal is pissed-off and belligerent, but P.O.D. aren't compelled to fit in. In fact, they aim to be as different as they can. And in this case, different is a great thing. Different means the music speaks from the heart, not the fist, and different means the lyrics represent more than cartoon characters run amok in mainstream America. Different also means they're going to get pigeonholed, in the case of P.O.D., it's been as a Christian band. They don't deny their faith, in fact, they're proud of it, but P.O.D. are much more than religious rock—They're spiritual. Whether you believe in Jesus Christ or Allah, spirituality is something we all share, and while P.O.D. know that angry is the way to be in their genre of choice, they prefer to see the light that shines through the darkness. In a way, it's a strange irony that their album was released September 11, because now, more than ever, America is basking in that light. Days before embarking on their first tour to support *Satellite*, Guitarist Marcos and bassist Traa enlightened *Metal Edge*...

METAL EDGE: There are a lot of angry bands out there today—P.O.D. manage to be just as heavy, but still maintain an uplifting sound.

MARCOS: Thank you. It's very natural for us to be positive, because that's how we are on and off the stage. A lot of these bands, they act angry or sad, and as soon as they get off stage they are stoked because they just got a brand new car—It's mostly a gimmick onstage. It's not a gimmick with us, and I think that people are realizing that P.O.D. is for real. In spite of this tragedy that has happened, we are really thankful that we've always written positive music. That's why, on the heavy end, we knew that there was a place for us. Groups in different genres that inspire us are like U2 or Bob Marley, Bad Brains, and they are very positive... One thing we were saying was that heavy metal doesn't really have anything positive going on, and we've been doing this since we started about 10 years ago.

ME: Being a fan of all those bands you've mentioned, *Satellite* immediately appealed to me. Definitely more so than your last album [*The*

A HEAVY METAL SORT OF WAY

Fundamental Elements Of Southtawn]. This album seems a lot more musical, and has a lot more character.

ME: It's kind of tough... When you've got your debut record, people are going to be really critical—At that time everybody called us rap-rock, and we never really considered it that. Sonny does come from the school of hip-hop, but we were like, "Man, we've got a lot more to us than just that." We tried to do a lot of that on that debut record, but I guess we didn't have enough time because of the budget and stuff. On this record, we had enough time to go on a little vacation after we were done touring, and we actually sat down and talked about what kind of songs we wanted to write personally to make a record that we were going to love. If people weren't going to like it, we didn't really care, because this is what we want. That's why we have the record that we do now, because we did what we totally felt. Even if you listen to the four or five indie records that we have, we always tried to come out with something different on each record, but still be ourselves at the same time. I think it gets kind of boring when you do the same record over and over and over again.

ME: Did having a platinum record under your belts give you the flexibility of going and doing what you wanted to do this time around?

TRAA: I think a lot of it was having the time to do things, having the support of

MORE

POD

(CONTINUED)

our record label and the fact that, if you ever listen to our older albums, what we've always done has headed in a musical direction. I mean, we don't have a particular direction that we're headed in as far as, "Okay, we have to play this style of music, we have to do this," but we all came from very diverse musical backgrounds, and what we've always tried to do is write music that feels good to the rest of the band. This music was something that really came from the heart, it was real emotional, real passionate. On this album, we had the time to go in and just write music with all our passion and everything, so that was the direction we were really headed in. It was the album we had to make—We didn't know we had to make it, but we definitely had to make it, and that's what came out, it's where POD has been heading.

M: We did what we wanted to do on the first record, also, but at the time it was just a factor of the money and the time. We needed to get it out there, and we knew it was our first major record here, and we wanted to put something out there that's going to represent us—We're proud of that record because it's a representation of who we were at that time. This one is three years later, it's just who we are now. We're all on the same page, we fight like brothers and we cry like brothers, we've been with each other for so long, and we respect each other and we understand each other. And when we have struggles in life we can confide in each other, it's made us stronger.

ME: So I wouldn't be off base if I said there's a musical development between the albums?

M: Yeah, of course, and hopefully that will always be there. It's been like that will all our records—It seems like we'd lose a really hardcore fan, then gain like another million.

ME: Coming from such an underground background, with all the indie records, then coming in and becoming platinum when a song like "Southtown" hits, do you worry about turning off a fan that's been there from the beginning?

M: We're hoping that our listeners will give it chance if they are really music lovers, and really understand what we are trying to do. Even if they didn't, that's the thing, we don't write for radio or for the industry—You should always write what you want, if people like it, it's cool, and if they don't, then that's cool too. That's how we've always been, and we don't ever want to lose that focus. People in the industry are like, "And this is what is going on in radio right now." And we're just like, "Well, we don't want to do what's going on in the industry." But now our music is actually what's going on at radio. We just wanted to do our own thing and be melodic, but at the same time be really positive and universal—I think that's what we did.

ME: It seems like a very appropriate record to come out at a time like this, on the same day as the attacks on America.

T: Yeah, it's definitely fitting, man. I don't know, it was a really emotional time when it came out... We had worked so hard to get to this point—as far as all the years that we worked to get there—and you get to that point, and to see all this stuff happen it seems not as important anymore, it seemed minor with everything that was going on. But the thing that made us feel good about it, was our music being the way it was, we've always had positive lyrics, we've always sung about good things, we've always had a positive vibe about us. The fact that people are able to get something from our music and get something that is soothing next to all these things that are happening makes us feel good.

M: There's no way you could plan this—We didn't know how relevant this CD was going to be until the tragedy happened. I mean, for the rest of my life I'm never going to forget that, because our record came out the same day, and I'll remember that record, because, "Dang! This is what happened." When we wrote the music, Sonny doesn't just write, he comes to the band and says, "Hey, I had an idea." And I'll write on guitar and incorporate percussion to write a song that has to do with this or that and things just came out because they were communicated the way they did. We

wrote on the same page, and we just wanted to be more universal, and basically just spread love, if anything.

ME: Does it make you feel better about that message that the album came out when it did? I think the world can use more messages like yours at this stage of the game.

M: Yeah man, you're right. I don't know... It's tough, because I'll never really be happy for that day. It seems selfish to say, "I'm glad that my record came out that day." It's one of those things where you're more in shock, going, "Man?" We didn't even care—We cancelled everything that week of the tragedy, so whatever the record is meant to do, it's going to do. We weren't sure if people would get it, and sure enough, people were responding to it.

E: A lot of people responded—You debuted as the sixth best selling album in the country!

M: And this week we're at No. 8!

ME: Was that shocking to you? In light of the tragedy, in light of everything that happened, does it make you feel good that that many people went out and picked up your record the first week?

M: It's weird, I don't know how to explain it... I think someone told me that it was actually only four days, too. If you look at it that way, in four days people could go out and get 136,000 records!

T: Yeah, definitely, because a lot of people weren't even thinking about buying albums that week. It was good, but with all that stuff going, it wasn't even that important to me at the time. I have a friend of mine in New York that has relatives that are missing right now. To me, I was glad that everything that we have sung about has always been good. Friends have been calling saying, "You know, this album has helped me get through a lot of the stuff that I've been dealing with now." And they have been thanking me, it just meant a lot, it made me feel good about the effect that our music has on people.

ME: Was there a point in the day where your album seemed so insignificant in comparison? Did you ever forget that it was even coming out?

T: Definitely, that happened often during the day—It just wasn't important. I'm wondering about my friends and relatives, it was one of those situations where it was a down day, I couldn't believe what was happening on TV. I didn't lose any family members, but I have a really close friend of mine who is still missing. Four people. He had family that worked around there, and some actually worked in the World Trade Center. The world is small, everybody that I know either knew somebody, or knew somebody who knows somebody who was effected directly by the situation.

ME: Personally, I can't stay pissed off all the time. Angry music is nice, but it's got it's time and place. Your album was much more fitting to my mood as of late, and I'm sure a lot of people can relate to that.

M: In a way, I think a lot of people



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P.O.D.

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are getting tired of being angry—Even kids, because a lot of people that listen to our music are young. They want something that's going to make them want to go to school and take a test. That's what we've noticed, and they are really loyal, it's very weird. It's like, "Wow man, people are loyal."

T: It makes me feel proud. A lot of the time we don't necessarily see the impact that we may be having on people, but when somebody called us up and says, "Your album made a big impact on my life right now, and it's helping me get through this stuff." You hear that and you go, "Wow, man." A lot of times you really don't know these things, because for us it's natural just to be the way we are, to write the kind of music that we write, so for someone to see it and appreciate it, it really meant a lot to us during that time.

ME: We seem to be at the dawn of an era where 40-minute albums are coming back into fashion. That said, *Satellite* is 15 tracks deep, and they're all solid—That's an impressive feat for a band.

M: We had like 25 songs, and we were just like, "Man, these aren't flowing, we can't put these on there." We were listening to Pink Floyd and Zeppelin, and those are some of the best bands ever. They were heavy, but at the same time, there was the way that they put their songs in order and take you on a ride, from a rocking tune into a folk or soft jam. We wanted to try to do that with our style of music. It's weird—We just put our heart in every single song, and everyone likes every song on the record. On the last record, there were a couple songs that were like, "Let me see about this one..." I'm not going to complain—We definitely made our mark and it got us platinum, which is cool. I'm just glad that people are giving us a chance and they are listening to the lyrics and to the music. And I think that's cool, because there are only so many songs that you could sing about sex, drugs and rock 'n' roll. No offense to the bands that do that, but you know, there's more going on in life. "Ghetto" is another song like that... I wrote that as I was watching the news—If we could just agree to disagree, and have love, this world would be a better place. Like George Bush, he brought all these people in our own country who don't see eye to eye together. What if we could all just meet in a place and be like, "Listen, if we don't all agree on that, that's fine." That's what that song is all about.

T: All of the songs have always taken on a great meaning to me, but I would have to say that in the past week, "Ghetto" is a song that has really made a difference to me—You know, "All the world needs is love." That's what the world does need—Love. That's one of the songs that really sticks out.

M: We've always listened to bands... There are good bands and there are great bands, and we strive to be great. Even on the last record, a lot of people jumped to conclusions because they heard "Rock The Party" on *TRL* and they automatically categorized us, but there was a bunch of stuff on there like, "Set Your Eyes To Zion," which is a real reggae jam, and there was a lot of stuff on there that people obviously didn't listen to—Their impression of us was what they were from the single. That's cool, but what we've been noticing about the new record is that

everyone is listening to the whole thing. That's really cool.

ME: No offense, but I'm going to have to go back and listen to the first record, because I wasn't a fan of it when it came out...

M: That's something that we notice, too. We tell people, "If you don't like it, that's fine." We just want people to give us a shot, because we've been around a lot—it's been 10 years of overnight success! [Laughing]. We've always made honest records, I just think that this is the most honest one that we've ever done. We just really wanted to... Take "Alive," for instance—We were totally like, "Let's write a song that every human being can relate to." If you like rock or not, you appreciate life at one point or another. You know what I mean? Why does everybody make that connection to the U2s and the Bob Marleys? Because they connect, and that's what we wanted to do—And we might have done it, you know what I mean?

ME: It's been awhile since we've seen a picture of the band on the cover of their record. Is there any significance to that?

T: P.O.D. was always trying to do something different from what everybody else was trying to do, and we do that by being ourselves. We didn't look at it like, "Let's put ourselves on the cover," we looked at it as the whole celestial part of the album, the whole spacey part, satellite-type deal, so the concept of us putting ourselves in the cover wasn't necessarily what we set out to do... When we all started looking at art, and started coming up with ideas, it kind of just manifested itself after a while. With the setting in the desert and the blue sky, it looked good and we went with it.

M: We had the whole art thing that went on the our last record—It was a surrealist piece of art we are all huge fans of—like [Salvador] Dalí, [Vincent] Van Gogh and [Pablo] Picasso. Basically, we were like, "Remember when you used to see covers with the band on it? Let's do a version that's newer, a year 2001 one of us—Let's do it where it's a little surreal." I don't think every cover is going to have us on it, but I guess we just noticed how everybody was putting art on their cover, so we thought we would be bold and put ourselves on the cover.

ME: You guys look really pissed off, dressed in black and a little angry. If someone didn't know anything about P.O.D., and heard that the name meant Payable On Death, they might wonder!

M: We went for the vibe of being beamed onto the planet, like we just arrived, and we're getting ready to take over. That was the whole vibe behind it.

ME: And how did *Satellite* tie into that?

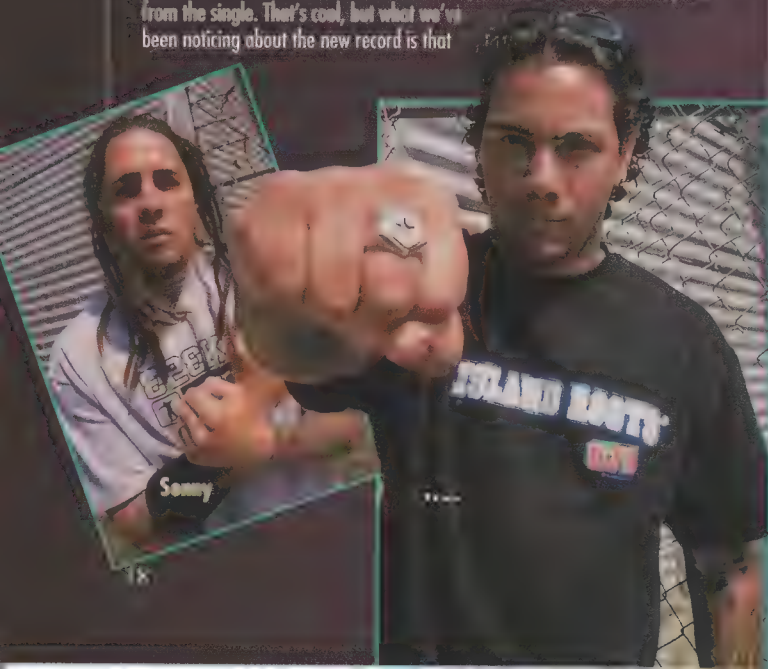
M: *Satellite* could be a big piece of steel in the sky that could see everybody, or it could be about people that passed on who we like to believe look down on us from their *Satellite*. Like in my faith, God looks down on earth, looks down on me and on my family.

ME: Where did the name Payable On Death originate?

T: Well, before I came into the band, they were trying to find a name for band that fits with what the guys were about, and the drummer's wife came up with the idea, Payable On Death. It was a legal term, and had something to do with when you die, your wealth will be paid to the beneficiary, or something like that, I'm not too sure about the actual words. For us, because of what we believe in spiritually, we look at it more as God dies for us and our sins were paid. People have forever called us Pod, though.

ME: The overriding opinion of P.O.D. are that you are a Christian band. That tag tends to turn me off because it sounds like there's going to be preaching involved. I got much more of a U2, Bob Marley, peaceful sort of vibe from you guys than I did Stryper back in the '80s.

T: Well, what's missing is that we're a spiritual band, it's not necessarily about us being Christian—It's about spirituality, it's about faith. I mean, it's no doubt we're Christians, we don't need to reiterate that too much. As far as our music goes, I would definitely say that what we believe inspires what we sing about, but in no way are we trying to change people and make people like us. Our beliefs are personal, and all of us have personal relationships. I don't like the tag either, man, but to us we're just a rock band that plays rock music for all people—Our album is all about a positive message just like Bob Marley. He was a very spiritual person and his music is all about love, and with U2, their music is uplifting—You leave a U2 concert feeling good, and that's pretty much what P.O.D. is all about, man. *





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FREE CONCERT ENDS IN RIOT

An eyewitness account
by Joshua Sindell

Los Angeles—Monday, September 3, 2001. It was supposed to be a homecoming concert, a free show by a local band with a huge following, giving their earliest fans a "thank you" present for supporting them from the beginning. System of a Down were about to release their second album, a brilliant effort entitled *Toxemia*, and the band were incredibly proud of it. Today, in full view of the real HOLLYWOOD sign that *Toxemia*'s album cover replicates, System were going to create a buzz for the new record.

The stage was set up in a parking lot on Schrader Boulevard, a small street just off Hollywood Boulevard's "Walk of Fame" in the heart of seedy Hollywood. The promoters—local rock radio station KROQ—repeatedly over the weekend. Still, there was a sense that the station didn't really know how big System really were in L.A. The night before the show, fans had set up camp along the Boulevard.

By Monday morning, there were already far more fans than the 3,500 that the station had told the band to expect. Behind barricades on opposite ends of Schrader, long lines stretched far away from the parking lot. By 1 PM, the stage appeared ready to go, with drummer John D'Amico's 11 gleaming new drums set out, and a large banner behind the stage that bore the band's name. There was a ring crew set up in front of the stage for photographers, and the band's label had moved many residents to downtown Los Angeles hotels. Yet, almost from the time the show began, things started to

System of a Down



A TALE OF TWO CITIES

ting those who arrived first inside the cordoned-off area, there was a sense of chaos brewing. In a nightclub located adjacent to the lot, John Dolmayan was tense.

"It's pandemonium out there," he said. "I'm trying to make sure that my family and my friends are okay, and I'm more worried about that than being excited to play right now. But once I get on stage, all that disappears."

Despite what he admitted was a "celebratory feeling" in the air, Dolmayan sensed something was amiss. "I'm really looking forward to playing, but I wish that... When you're doing a one-day event like this, it's tough to organize it properly. Some things are going to happen that you don't want to happen, and you don't want anybody that you care about to have a bad day. So, when you have all that concern in your head, it takes away from your day a little bit."

An hour before the band's 5 PM start time, when asked if his stress level was rising, Dolmayan nodded. "Definitely. You'll notice that I'm the only band member here! The rest of the guys are being sheltered from this mess."

Indeed, singer Serj Tankian, guitarist Daron Malakian and bassist Shavo Odadjian were on their way over from the nearby Hollywood Roosevelt hotel, but they had already heard the news, and it wasn't good. The LAPD and local fire marshals were starting to get concerned about the swelling number of fans.

Finally, at 4:30 PM, security was overwhelmed by several dozen fans who elbowed their way over and through the barricades bordering the parking lot. With a wild cheer, roughly 100 more of them ran past security guards and into the main audience area. Without an explanation, most of the guards at that point abandoned their posts, and it became a free-for-all, with everyone rushing into the

parking lot from the surrounding streets. Photographers, standing behind the barricades, suddenly found themselves pressed up against the edge of the stage as the barricades all started to fall.

For an hour, things escalated slowly. It was hot, it was rowdy, and nothing was happening on the stage. At 5:15, some fans noticed that the photographers were beginning to walk away from the scene. Something was up. Impatient, they started to boo and make catcalls, throwing objects onto the stage and at the techs. LAPD officers in riot gear began to make an appearance behind the crowd, though they did not make a move towards them.

When the band's huge System Of A Down banner was lowered with no announcement or warning, the fuse was lit. Now that it was abundantly clear that the show had been called off, things got violent very quickly. The stage was stormed, and towers of speakers were toppled—often very close to the heads of younger fans. Rioters began to break amplifiers and instruments, including Dolmayan's prized new drum kit, the same one he was planning to take on the imminent "Pledge Of Allegiance" tour that the band were co-headlining with Slipknot.

By now the crowd had been estimated at 10,000—quite a bit more than the expected 3,500—and mob violence was now spilling out onto adjoining streets, and some shop windows were smashed and cars set on fire. More than 150 police officers were now dispatched, and attempted to disperse people by firing rubber bullets and canisters of tear gas. The scene was eerily starting to resemble the lyrics to "Deer Dance," a song on *Toxicity*: "Battalions of riot police/With rubber bullet kisses/Baton courtesy/Service with a smile..."

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System of a Down

CONTINUED

David Benveniste, System's manager, took the offensive, speaking to the news media, explaining that the riot was completely avoidable. Benveniste explained that the police did not allow the band the opportunity to speak to the crowd, as they had requested. Authorities would later blame the promoter of the event for the violence and property damage, and not the band or its management.

The next day, singer Serj Tankian was seen at a concert by Mike Patton's avant-garde band Fantomas. He too con-

forum and an officer training program between the LAPD and [local radio station] KROQ, as well as other prominent radio stations.

"People came to the show to have a good time, in peace. Someone needed to give them the respect that they deserved to let them know what was going on, especially since they would not allow the band themselves to do so," the statement continued.

System Of A Down lost all of its touring gear, including a drum set, guitars, basses and amplification equipment. Property damages to the location and surrounding area were estimated at \$30,000. Six arrests were made for a variety of offenses.

SYSTEM OF A DOWN

New York City
Irving Plaza

The action was enthralling and over the top—And thankfully, that was just the music. A week prior to their date at New York City's Irving Plaza, a riot occurred in Los Angeles when a crowd expecting a System Of A Down show

exceeded the venue capacity. That led to the band's equipment being trashed by a mob that was left irate after the performance was cancelled without notification. The events in L.A. were frightening and ironic, especially considering the peaceful message that the four-piece genuinely promote.

Vocalist Serj Tankian may be the Jim Morrison of our time, being able to field the spectrum of sex, drugs and politics without preaching. Guitarist Daron Malakian shares the frontman persona with Tankian, with punching backing vocals and his truly comical onstage candor.

The once Mohawk studded Malakian is now rather stripped-down in appearance, but he's whimsical, as flexible as a yoga student, and aimed to enlighten the audience on the labels surrounding his outfit, one of the quirkiest, most riveting, and profound groups to come around in some time. "Some say we are a political band—Fuck You! Some say we are an Armenian rock band—What the fuck is that? We're a rock band that writes songs about life!"

With a pace that's unpredictable and ferocious before flipping to subtle, the band employ sounds that would normally seem bizarre and unharmonious. But somehow, the odd breakdowns and shifts from guttural to whispering vocals all

interlock in a way that defines cohesiveness. System's songs are distinct and intriguing for more than their lyrics, as they also follow the whirlwind patter of life rhythmically and sonically.

Opening with "Suite-Pee" bassist Shavo Odadjian and drummer John Dolmayan laid down hooks thicker and hairier than a bearskin rug, and the crowd ran their bare feet through that carpet with the clamorous excitement of children rushing to greet a missed relative at the door. Tankian introduced "Prison Song" by extending the thought of a prison to "a prison of the heart, and of the mind." "Needles" was assisted with at least 2000 voices chanting, "Hey" through a chorus that feels partly like it borrows from Russian folk music. It didn't seem possible, but System have managed to further define their definitive sound on *Toxicity*, and when the startlingly antagonistic "War" kicked in, it was linked to the LAPD for what the band called poor judgement that led to the riot. Ironically, police gained their respect four days later, walking into the face of death in New York City and Washington, DC, while the lyrics to "War" were practically reiterated by President Bush—Serj Tankian: "We will fight the heavens." George W. Bush: "We will rid the world of evil doers." The explosive heart of a lost soul shone through on "Chop Suey," and before "Deer Dance," they cranked the intro to Guns N' Roses' "Welcome To Jungle." Shortly afterwards, Malakian took a header from the stacks adjacent to the stage during the climactic high of "Sugar."

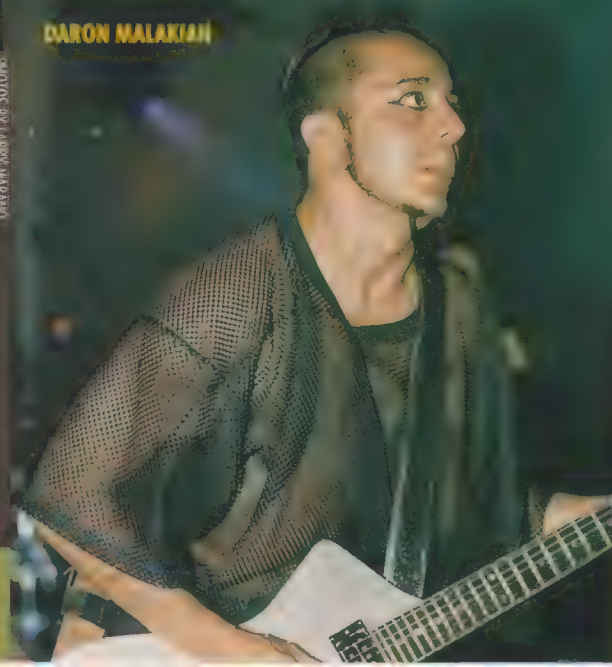
While System's music is viewed by many as a history lesson offered in tribute to the band's Armenian heritage, their music has taken on a tragic new meaning as of late, offering a warning of how little headway we have actually made.

—Cathy A. Campagna



SERJ TANKIAN

DARON MALAKIAN



PHOTOS BY LARRY MARANO

firmed that the band was unhappy with the event's promoters. In a statement on the System Of A Down website, Tankian wrote, "We believe that all of this could and should have been avoided had the band been allowed on stage. We also believe that there is lack of understanding and communication dealing with such events between promoters and the LAPD. We strongly suggest the creation of a communications

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BIOHAZARD: Danny Schuler, Leo Curely,
Evan Seinfeld & Billy Graziadei

BIOHAZARD

By Cathy A. Campagna

On September 11, 2001 New York City, Washington DC and art were unrecognizably melded into one entity. Art? Well, for those just outside harms way of both the World Trade Center and Pentagon attacks, the artistry of the human mind became a defense mechanism, erecting ironclad gates in front of the human psyche, and resulting in random acts of kindness amidst mass hysteria. "This is a surreal movie," echoed many, watching the horrific landscape of blaze and rubble. Scouring for answers, determined to regroup, and praying for survivors and some semblance of order—That was the agenda for the American people. Unusually, that was just the elements reflected in Biohazard's latest release, *Uncivilization*. An even eerier similarity? The

albums release date: 9-11-01.

For more than a decade now, social injustice has been a focal point of Evan Seinfeld, Billy Graziadei and Danny Schuler. Biohazard strive to empower those afflicted by the ills of the system, and the evil men inflict on one another. Now, the forerunners of the current musical climate return with new guitarist Leo Curely, a new label—Sanctuary Records—and a CD that reads more like a fingerprint than a track listing. Before leaving for the European Tattoo The Planet tour, bassist/vocalist Seinfeld, guitarist/vocalist Graziadei and drummer Schuler reflected *Metal Edge* this is an act of discrimination, the quote on the record side projects, and their musical and personal maturity...

METAL EDGE: How did this album come together?

DANNY SCHULER: Well, at the end of '99, everything we had just fell apart, so 2000 came and we got Leo, our new guitar player, and we were like, "What do we do now?" We don't have a record deal, we don't have anything—Let's just play!" So we went to Europe, we played some big shows over there, we went to Japan, and it really reenergized us, we had been writing songs all along, we have our own studio in Brooklyn now, and we were like, "Let's just start recording." So we started recording it, and we were feeling it, so we were looking for a record deal. We were on tour in Europe last year, and we signed with SPV, our European label, and now we signed with Sanctuary here—They heard our music, they dug it, and they seem like a cool label so far. It's just us doing what we do—Just play and do our thing. It never changes, hopefully it gets better.

ME: Was there ever any jeopardy of the band parting ways?

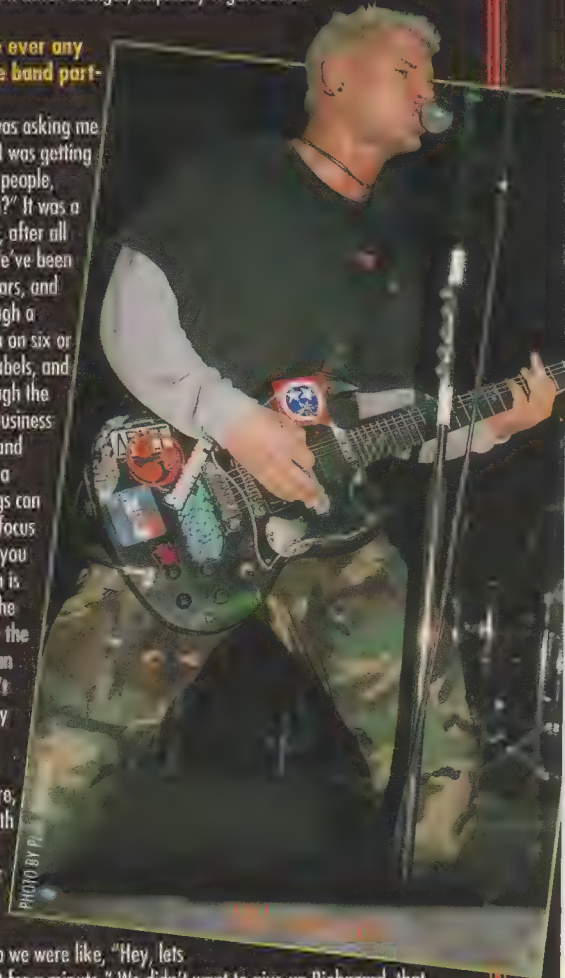
DS: Everybody was asking me that at the time, I was getting phone calls from people, "What's going on?" It was a weird time for us, after all these years... We've been a band for 13 years, and we've been through a lot—We've been on six or seven different labels, and we've been through the ringer as far as business stuff, managers and labels. And after a while, those things can really take your focus away from what you want to do, which is make music. At the end of '99, when the shit just hit the fan for us, we weren't with our label any more, and we weren't with our manager anymore, who had been with us for 10 years. Our guitar player left, and it was just Billy, Evan

and me again. So we were like, "Hey, let's just think this out for a minute." We didn't want to give up Biohazard, that wasn't really an option, because this is what we really love to do. We just pulled it back together again, we were like, "Hey, let's just get a guitar player, let's start at the bottom again, become a real band again." It took some time, but we're back.

ME: That kind of durability throughout life's obstacles really comes through in your music. Do you think there's anyone else out there that has that positive message and portrays it as strongly as you guys?

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CIVILIZED?



BIOHAZARD

continued

EVAN SEINFELD



PHOTO BY PAUL CARANO

DS: Well, there are definitely a lot of bands out there that have that intensity, that I think are pretty cool—Not a lot of bands, but some. I know that Korn have been around for like six years, but I think they are going to keep surprising people, because they are smart guys and they are really good at what they do, I think they are going to continue to be innovative and surprise people. Deftones, too, they are going to surprise people. You know what? I think Limp Bizkit are going to surprise people with their next record. I think they know they have to, I know the guys in the band are great, they are a great band, so I know they are doing to do a record that's not going to suck.

BILLY GRAZIADEI: I think there's more party music that's mindless. But that's cool, there are a lot of bands out there that I love. I find myself humming their tunes, but I don't find myself being moved by them. But then you have bands like Fuel too.

EVAN SEINFELD: Music is like art, it's in the eye of the beholder, and whatever you get out of it. I think there's a big need for party bands. I think people need to have that release, where they go have fun, and nobody leaves without having a good time. The idea at our concerts is to make it a feeling of unity, too, to create an urban tribal ceremony at our concert and bring this feeling of togetherness to make everybody, like the song says, "United." We're trying to evoke that theme.

ME: How did you approach making the new record? Was it done differently?

DS: We did it ourselves, for sure—we had no label, we had no money, all we had was our studio that we invested all our money into. So we started doing it ourselves, started doing all the demos, writing all the songs, getting everything together. We went to a friend's studio so we could record the drums, then brought it back to our place, and did all the recording and production, everything, all by ourselves.

DS: We were going for an undiluted, purer form of Biohazard. There was no time limit, there was no producer, there was no manager, no record company breathing over our head going, "Here's up, the budget is low, you only have a couple of hours left in the studio." If there was a vibe in the studio, we stayed there, we kept working, and we were out of commission for fucking six months. "Just Man Standing," for example—we worked on the drums and the lyrics, and kept going and it was it, so the song could come out from start to finish.

ME: But isn't that the thing that Jive loves [Mandy Moore] helped produce?

DS: Right, it's the only song where we had a outside producer. Jive came in and we had a version of that song, but there was something missing. Jive's been a big fan of heavy music for years, but he's involved in the pop world, and he heard the song and he started picking out these ideas—"Why don't you guys try this?" Working with him was great because he was a fan first, and he didn't feel inhibited to say, "Try this, try that." So that song probably was the last one that we'd use a producer on.

ME: So this record was more satisfying to make,

despite having to worry about every detail?

DS: We loved being in total control. It's like an artist—Vince doesn't hand his paintbrush off to somebody else and say, "Hey, put a little blue down here, and a little black down there." He grabs the paintbrush and takes the image and paints the image on canvas. That's what we did with this record, it's like sticking a cable right to our fucking soul. You can't get much more purer than that. You'd be really surprised at how many times producers rewrite songs, you'd be really surprised.

DS: Totally, I mean, there's nobody making the decisions for us, so there was no record label guy going, "Excuse me, we need something that sounds like that Papa Roach song or Linkin Park, we need a big hit." There was none of that, it was just us at the bottom of the earth, our studio is like subterranean, underground, underneath a building in downtown Brooklyn. We were like C.H.U.D. in there—Cannibalistic, humanoid, underground dwellers. We would get there in the morning and leave the next morning, we would be there all night, just playing music, recording and just bugging out. We were excited, and people started responding to the demo that we put out there, we let some people have a couple CDs, and offers started coming right away. People were like, "Biohazard, wow! They are doing something that sounds really fresh, really current." It was like people were surprised to hear us doing something really good, they were waiting for us to do something fucking horrible.

ME: Why do you think that was the case?

DS: I don't know. It's funny, because we always used to have to answer all these fucking questions about all the bullshit. Now, after all these years, everybody looks back at the producers. All these people who thought we were idiots, all these people who all along were like, "You can't do this, you can't do that." The Brooklyn record and put it all together, you can't do that. All these people are now like, "Our guys were really the forerunners of the new genre, you guys really had the vision."

ME: Payback's a bitch.

DS: I'm really not a bitter person, I don't really care, it's just funny. We've written songs about it on every record we had about being fucked over in this business, and to do this record the way we did, with no record companies, no managers, nothing, just doing it ourselves for the love of

doing it, it's funny. And people responded to it, and you

ME: Was "T.U.X.X." recorded live?

DS: The last bit, the beginning of that was, that's one of the first songs we wrote for the record, we recorded that in London last year. We were in a bar, and we were like, "More we've got to get that!" The record was shooting at every night—it was a hard row song, but we'd be like, "Hey, we got this new song." And by the end of the song, everyone would be like, "Fate, Fuck, Fight, Kill." So we recorded it one night for the record, but as soon as the music pumps in, that's us in the studio. And Phil Anselmo [Pantera frontman] sang on it.

ME: There was a lot of guests on the album. Did you ever fear bringing in so many people might ruin your sense of your own music?

DS: Not at all. I mean, all the guest we brought in, we'd tell them exactly what we wanted, because we know the creativity of our friends. The song "Just Man Standing" came in a year that we released a few years ago, a year that I mean. We had the song, and we were like, "See, this [Tyress Hill] would sound great on this, he's being here is—that we're not going to write a verse for him, he should write his own shit." And I called him up, and I told him about the concept of the song, and he's like, "Yo, I like that." And he came in and wrote his verse and that was the point. There were other songs, like when Phil Anselmo [Tyress Hill] frontman] came in, he's one of our mentors, and he was one of our guys when we were growing up, that's for sure. I told him what the song was about, it's about getting your heart broken by a woman, it really hurts you and, in a way if you're a woman or whatever. I knew he knew a lot about that, I played him the song, the intro it was going to be for, and I said, "Just go, run with the ball." And whatever he did, that's what we really wanted, that's the beauty of it.

ME: The record came out in a timely fashion, how did you manage that while collaborating with all the other bands?

DS: It was crazy! For example, on that song with Phil, we were sitting around the studio one day and I was like, "Phil would be the perfect guy to sing on this song. No offense to Billy and Evan, but he was the perfect guy to

more



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PHOTO BY PAUL GARCANO

whole idea of Biohazard is that it's the bare essence of what we do. Yeah, we're going to up our production a little bit and make the stage look really cool, but I don't think we're a gimmick band at all. I think that would take away from the seriousness.

BG: You don't think? We're not—We're balls to the wall, a punch in the face!

ES: There's no space in our show for that, because it's just a heartfelt delivery of our music, and interactions with the fans and some powerful imagery. Whatever we do live is just to enhance and reinforce the lyrics to the songs that mean so much to us.

ME: You guys are doing *Tattoo The Planet in Europe*. What's that package like?

DS: I assumed it was an extension of the *Tattoo The Earth* tour that they did here last year, but I guess it's not. I guess it's just a similar concept and a similar name. It's a big festival—Slayer, Cradle Of Filth, and Morbid Angel is on it.

ME: Do you look at mainstream America and go, "I told you so!"? Thirteen years ago no one expected that you could mix these forms of music together and make it work.

DS: No I don't... I'm glad it's happened, because we knew it was going to happen, it was the right thing to happen, and it was going to make everybody stronger. We knew that there were white kids out there that were feeling hip-hop, and we knew that there were hip-hop fans that could relate to hard music, because there are elements in there that everybody can relate to. Everybody could relate to that anger, and the frustrations, and everybody has problems in their lives, whether you're laughing about it or

screaming about it, or doing a little drum beat on a sampler about it or playing some heavy metal music about it. It all goes back to the same gut feelings that everybody feels, and I always knew that it would translate to everybody eventually. I would have hoped that Biohazard would have been the band to bring that to the next level, but we weren't. Some people took a little of what we did, and a little of what they were feeling also—because I don't think we created the whole thing, a lot of people think we did, but I don't know who created it... I know that at the time, in New York in the late '80s, everybody was feeling it, it was undeniable—Growing up in Brooklyn, you couldn't deny the hip-hop influence in your life, no matter how you lived, no matter what your lifestyle was. If you lived in any neighborhood in Brooklyn, there were cars bumpin' down the street blasting it, that was just apart of life, and in Biohazard, we always integrated that naturally into what we did.

ES: It was natural—We were in Brooklyn, where rap was born, and being that I was the metalhead, and Billy was into punk rock, we all got into hardcore together. But it was normal to go to a Judas Priest concert with Iron Maiden on Friday night, and then Saturday night go to the disco and check the break dancing thing where guys were rapping and DJs were scratching, and then on Sunday go to CBGBs for a hardcore matinee. This was just where we grew up, we didn't think that it was unusually eclectic and that we were going to pioneer a hybrid of music that 10 years later will blaze the charts. We didn't plan it, we didn't think about it, and that was never our intention. Our intention was just make music that was from our hearts, and move people physically, emotionally, spiritually, and maybe even make them think, and open their minds. *



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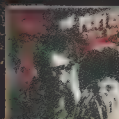
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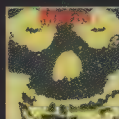
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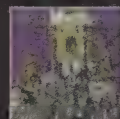
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ADEMA

Believe The

By Tina Ramirez

Sitting in a hotel room in Chicago is Arista's latest revelation preparing for another show—Frontman Marky Chavez drinks tea with honey, drummer Kris Kohls and guitarist Tim Fluckey are involved in a competitive game of Pac Man, and bassist Dave DeRoo relaxes on the bed. Guitarist Mike Ransom is not present. But this isn't just any show, it's the show that kicks off their 2001 tour, and most of the summer's OZZfest bands are in attendance. The crowd is loaded with industry people who anxiously await one particular performance... Adema.

Why all the excitement about a band who, at that point, hadn't even released their first album? Well, Marky Chavez is the half-brother of Korn's Jonathan Davis, and with this famous bloodline, one would assume that this kid brother's dreams of rock 'n' roll success would be lined with platinum. Not necessarily so, as we find out in this *Metal Edge* exclusive.....

METAL EDGE: Let's get the famous brother thing out of the way. Did Jonathan Davis have any influence on Adema?

MARKY CHAVEZ: Well, there's a natural influence because we're brothers. We have never done anything musically together, but we grew up together and I respect his band—They're a great band. Korn has influenced us just as they've influenced other bands, but Adema is different, we're more melodic.

ME: One of the comments you must face is that your brother pulled a few strings for you and opened some doors. What do you say to that?

KRIS KOHLS: Nobody pulled any strings. Jonathan

advised us with business stuff when we asked him. They didn't have any influence with any of the collaborations on our record. Marky writes all the lyrics, and we write all the music, mostly together.

ME: Does the combination of having a well-known relative and a major label debut put additional pressure on you to succeed?

MC: It kind of felt like that a little bit before we started working. When you're not working you have time to think about things. Since we've been going that hasn't been a thought. It's just my job to worry about being on stage every night and being healthy and able to perform. If we keep our end of the bargain, Arista will keep their end of the bargain.

Hype



ADEMA:
Tim Fluckey,
Mike Ransom
Dave DeRo,
Marky Chavez
and Kris Kohls

PHOTO BY DEAN MARK

ME: I understand you chose Arista over your brother's label, Elementree. Did that cause any sore feelings?

MC: Well, we didn't want to appear as a byproduct of Korn. We want to distance ourselves from everyone drawing that conclusion.

ME: What do you think of all the promotion that you've received even before the album has been released?

MC: People have been hearing the hype and it's my job to show them what it's about. We're all about giving a great live show. We try not to focus too much on the publicity.

ME: How did you meet?

KK: I actually met Dave through Marky's brother when I was 13, when Jon [Davis] was a DJ. Years later, Marky auditioned to play guitar and I noticed he was a hell of a good songwriter even back then.

MC: I wasn't ready. I was young, only about 17. I had Adema going even back then, Mike Ransom and I. The songs were slowly coming together and then Kris's band and my band fell apart at the same time.

DAVE DEROD: To make a long story short, we had all known each other for a long time. When our bands fell apart we realized that after all this time we still enjoyed each other's company and probably got along better than we did with our own bands. We've known each other for

about 10 years or so. We consider it a long-term, overnight success [laughing].

KK: It just took us that long to figure out we should have been playing together in the first place.

ME: You'll be going on the road for a few dates with Staind this summer...

MC: Yeah, we're really looking forward to that. I've actually met Aaron [Lewis, frontman] before. He's a very nice person. I'm glad they've given us the opportunity to open for them because they're really popular. I'm looking forward to meeting all of them.

ME: How well do you think your music and performance will couple with that of Staind?

DD: I think it's a nice match. I think it's a nice contrast. Aaron really feels what he is singing. He's probably my favorite singer out there right now in our genre of music, besides this guy right here [pointing to Marky].

MC: I think a lot of people really relate to it because, to me, it's very simple and that's where a lot of rock bands out there have gotten washed up, trying to put too much meaning into it, or trying to talk about life's meaning. It's like they should just talk about what they know about. Don't even try to talk about what you don't know because that shit comes off to me as blatantly trite. I don't need to name names, but just certain records I hear come across that way to me.

ME: Staind seems to have a devout following of emotional teenagers. Some even say that their music has even saved their lives. What have you noticed about your fans?

MC: People can really relate to our music.

DD: I read an article recently and Aaron said that a lot of kids look to him to find solace and advice in his lyrics. When I read that I thought there's something else we have in common. The guy writes great lyrics and he's not apologetic. They're not just another band sniveling and whining and complaining all the time. You know, it's up to you to make it better and that's what we say—There's a light at the end of the tunnel. We're not trying to be saviors or super heroes, we just write stuff about what we have experience with. What I really love about this band, and Marky's lyrics, is that they're positive.

KK: Yeah, people have come up with the term "Emo-core" to describe bands that combine rock with really emotional lyrics. I guess it's just another lame-ass way of compartmentalizing the music.

TIM FLUCKEY: [Laughing] That term always reminds me of Emo Phillips! Remember him?

ME: How was "Giving In" chosen to be the first single off your album?

MC: We thought it was a good representation of all the different styles that are on the record. Plus, we really like that song a lot. Our label really liked it, too.

DD: K-ROCK in New York really chose it. They got an advance copy of the album and just started playing that one. We kind of got to avoid that whole deciding headache. We're the musicians, so we're very close to all the songs. I mean, I like all the songs on the record and I know the rest of the band feels the same way. The label never put any pressure on us, but they were all leaning

more

ADEMA



toward choosing "Giving In."

MC: I think there are at least three solid singles on the record, so there were a few songs we thought about, but I always felt that "Giving In" would be the one.

ME: What were the other songs you were considering?

MC: "Freaking Out" and "The Way You Like It." Those songs are more synchopatic. We're not trying to do that whole rap-rock thing that a lot of bands are doing these days. Like Linkin Park, I like them a lot, and Limp Bizkit—They've got that whole thing wrapped up. Let the hip-hopers do rap and let rock be rock. We want to bring pure rock back.

ME: Is that how you would describe your sound—Pure rock?

KK: I'd say heavy and melodic. Definitely rock music with shades of heavy metal. We're pretty honest. We're a couple guitar players, a bass player, a singer and a drummer, and we just do what we do. We're not trying to reinvent the wheel we're just trying to keep it sane.

ME: Tell me about making the album.

MC: Actually, "Giving In" was the first song we wrote. We went to Shaver Lake in northern California and the first night we were there, snow was crashing down for hours. The place where we were staying had this big window the entire length of one of the walls, and you could see the moon. It set an awesome mood for writing and recording the record.

DD: It was really a great experience for us. We wanted to get out of the city, out of L.A., and away from all of our friends to just concentrate on making the best record we can. You only get one chance at making your first record. We had songs that we wanted to take to a higher level. And this was definitely the place to do it.

ME: Were all of the songs on the album a collaborative effort?

DD: That's the good thing about this band—We all write. We all have facilities in our homes so we can work on an idea and then bring it in and everyone will come together to strengthen the song. Everyone will have a rough idea of

something and they throw it out and then stuff flies and everyone kind of picks up on it. If it's a good song, everyone just plays along and we keep it.

KK: That's the good thing about this band. We do all write separately, but we can help each other and there's never a lack of ideas. If one person is on to something but it's not quite there, another guy in the band will say, "Hey, that's cool, but why don't we try this." We wrote just over 20 songs for this record.

DD: That's what made it a lot easier to put this record together. We had a lot of material to choose from and we obviously picked the strongest songs. Since "Giving In" was the first song we wrote there, I kind of have a special place in my heart when I hear it because I think of that first night. Getting back to what Kris was saying about everyone in the band writing, one of my favorite songs on the album Kris actually wrote. He got it started and he's no guitar player, so when I first heard it I said, "I'm going to get something to eat." That turned out to be "The Way You Like It."

KK: That's the thing—If you heard the original version, it's pretty horrible. Marky came in and put lyrics to it and it started shaping up. I woke him up, he was all hung over, and I said, "Hey, come sing on this thing I wrote." He just wanted me to leave him alone. What ended up on the record was pretty much what he recorded that first day. He said, "Press play and record me." I was like are you sure? He just poured it out. He changed the chorus quite a bit from the original, but the rest came right out of his head. It was kind of weird.

DD: I think the best songs write themselves because you're being honest. The first thing that pops into your head... That's the truth. That's the first thing that you're thinking or feeling, so that's going to be real.

ME: So is speaking the truth your goal as songwriters?

MC: I don't think we try anything. We just play our instruments and it happens.

KK: We all musically like the same things, and we know what we want to do musically and there definitely is an idea there. As far as how it comes out, we just do our thing, get in there and write.

DD: I want to write a record that I would enjoy listening to because I don't like a lot of the stuff I hear these days.

We're all very critical, so if we're happy with what we do that's all that matters.

KK: This is the first record that I've ever been a part of where I listen to it every day and don't get sick of it. I've done recordings in the past where I'm sick of it and I don't want to hear it after listening to it a few times. But this record I love. I listen to it as a fan. And then I think, "Wow, I played drums on that." That's pretty cool. I really like listening to it.

MC: The bottom line is, we want to write good songs. Who gives a shit what kind of style it is, is it a good song, are there hooks in it, will it be something that you remember? Things like that.

ME: Did you set out to create radio-friendly music?

MC: It wasn't even about that. It was more about me being able to sing those songs every night and singing them passionately and singing them with heart. All that shit on the record; there are no lines, there are no fictitious stories.

KK: The bottom line is, Marky can sing. He's got a good voice—Why not utilize that? The first time I heard him I knew he would go somewhere.

DD: I get sick of all these guys that try to act like they're so emotional and they scream and yell. To me, there's a lot more emotion in subtlety, in understatement. Less is more.

MC: Rather than yelling about it, it's the language of what you're saying. Using words that really express what you're trying to say—Getting it to mean something. That's what I want to accomplish. Even if you don't like the song, you can still understand what it means. You don't have to wonder about what we're trying to say.

ME: Some of the songs on the record are reminiscent of the '80s bands like The Clash. Was that intentional?

KK: There was no direct intent, but I like the comparison. I grew up on the '80s stuff. I love the '80s. When you reference The Clash, that's cool. That's actually a huge compliment. I like to think it's a pretty diverse album. We all have different influences that come across on this record. When you bought an album in the '80s, you listened to the whole thing. That's what is getting lost in today's music. It seems like artists are making albums with only two or three good songs and the rest is filler. We're hoping to change that...

If the media have anything to say about it, they will.

Adema have exploded onto the scene with an appearance on Craig Kilborn's *The Late Late Show* in late summer, and a stint as co-hosts on MTV2. Their self-titled debut, released August 21, sold more records in its first week than either Linkin Park or Drowning Pool, debuting at No. 27 on the *Billboard* album chart. The industrious quintet continue to build momentum with a European tour alongside Linkin Park, and returned Stateside in fall to begin a tour with Disturbed, Drowning Pool and Stereomud.

With dynamic vocals and plush, searing guitars that are backed by indomitable rhythm, Adema has created a sound that fuses the past with the present and beckons to be heard. This California outfit prove to be more than just hype with good looks and a few connections—They have the talent and technique to support and sustain the well-deserved attention. ■

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MUSHROOMHEAD

For all the proud rock 'n' roll heritage in Cleveland, Ohio—dating back to when ex-DJ Alan Freed first coined the expression—a sick kind of blight still lingers over the town with its unfathomable staunch love for the lore of the Michael Stanley Band.

To anyone outside Cleveland, the Michael Stanley Band is about the most obscure blip on the music radar one could imagine. His music was akin—and actually much worse—than John Cafferty and the Beaver Brown Band's horrendous soundtrack to *Eddie And The Cruisers*.

His one minor hit back in the stone age, "My Town," is still the measure

by which all things music in Cleveland are inexplicably tied.

That Mushroomhead—an eight-piece, rave-metal freak show—could even crack that conservative lore is a major feat in and of itself. "We're the only ones who have surpassed him," says Mushroomhead drummer Skewer, speaking on a cell phone just prior to a recent gig in Pennsylvania. "I was so glad to get a deal and go national."

"Mushroomhead, the next Michael Stanley Band of Cleveland? Fuck, shoot me in the head now. He's got a job at 98.5 Classic Rock, he's a DJ during the day. He had it all handed to him. He didn't have any hard-

BY MARK KOMER

PHOTOS BY LARRY MARANO



happened when the decade of Faith No More and today's nu-metal sound.

Loudly growling strains sound in dark juxtaposition with scintillating screeching allows our guitars, up to a point, to become much, all intertwined with some beats. This band never went to old-school America. Slayer and the aforementioned Faith No More have anything out there today.

Why Mushroomhead is just coming to light today, has as much to do with their look as their music. Maybe more.

The look... This is a topic that can neither be ignored nor avoided, no matter how many parties were at Escape From Cleveland just down right not the Michael Stanley Band's shadow and squarely into the headlights of the biggest hardcore model set today.

Eight guys wearing masks and jump suits. Sound familiar? Mushroomhead thinks so, too. Since discussing them as Slickhead banding-on pioneers, the band kindly invites you to take a closer look and listen. "Listen the album before you jump to conclusions. That's the most we can hope for," says singer Timmy. "Oh, they're up-th's and. They will die. That's really not the case, because we are not Slickhead."

Ask anyone in Cleveland and you will get a rather spirited answer as to just who was wearing jump suits and masks first. To Mushroomhead it really doesn't matter that much. They don't want a war, credit or anything else. But they

CLEVELAND'S NEW FACE

are work while going as far as head Mr. goes."

When talking to Mushroomhead, everything is smugly, unassuming mixed with a dose of sincerity and honesty. To not take everything they do and say with a grain of salt would be a disservice to the band. It's the same in their music: It's serious and seriously fun. Contradictions abound.

Formed as a side project in late 1993, Mushroomhead was designed as an outlet to bring diverse ideas together and experiment with a little musical freedom. What emerged was a kind of uneasy link between what

he went their history.

"We were doing it before them," says Timmy. "There are some hard rock similarities that went down when we dropped *Escalator* and they dropped *Roadrunner*. I don't know if Roadrunner had anything to do with it or what, but with the amount of members and the fucking orange jump suits and the rubber masks... If you've ever seen old photos of us. Check our Website some time. We have three full-length albums out before this one. We used to wear the orange jump suits. We used to wear

1001

MUSHROOMHEAD

by Dave Karger

The whole Mushroomhead. One band player with a pig mask. I was a guy named. Because that's how a blue bridge rock. I mean, it's a mystery."

Even with an effort to recover their look, Mushroomhead can't escape. "We call winning the yellow mask," Skinny says, "and now we all wear the X. I love that. The black skin and the black umbrellas and then these fucking giant umbrellas with their arms and their legs. It's like a giant X. I mean, they're trying not to look like us, we're trying not to look like them and we're fucking all looking the same. It's great."

While Mushroomhead remains popular by the underground scene, it's not doing as well as it once was. "We've been through that problem before many times," Joey (No. 1) and Skinny, continuing their story. "Never heard of em.' We've been doing our shit for so long, I have no idea how people want to believe what they need to believe. But we look that shit from Mushroomhead, for us, we're here to put out and make music and to make it as loud as we can."

Let's get out there straight right now. Skinny is pure brutality and could be physically and mentally to anyone not from right now. Mushroomhead is more a beauty and best view. However, the truth may be that Mushroomhead holds us a well known Skinny, and just from the way in which they do the look. Keep remembering. Even if you don't like it.

"We had some hard of them," Skinny says. "You know what's funny, well all the rumor mills that go on, we've never ever had those guys or women in there. All my guys and all those guys and no one ever actually talked to any one of them. More than likely, we'd probably all get along real well. I would love to talk to those guys at some point and say, 'What happened?'"

"Could you imagine a tour like that? It would be sick."

Speaking of tours, Mushroomhead just completed their first national tour—and their first chance to show just how different they are—with Dog Fashion Disco and '80s metal icons W.A.S.P. It wasn't easy playing a bill that reads like a reverse timeline of metal, but Skinny says the opportunity had to be taken.

"It's just an oddball tour," he says. "There's an agent out of Cleveland who's always got a line on tours, and none of them are really ever any good, but we knew we had to get our feet wet somewhere along the line. We've been doing this for a really long time. We finally got an album that's nationally distributed. It just came out in May, so we figured we might as well start striking now."

"We're kind of having a hard time, but we're taking our lumps and dealing with it."

Again, the cynicism comes with a grain of salt.

These are the kind of guys who you just really want to hang out with. No harm, no foul, just fun. Audiences that came out to see what all the commotion was about were treated to doses of musical and visual shock. It was nothing like they expected, knowing they had no experience at all.

"We've been doing this for awhile, and we're still doing our own thing and the older stuff stands up to what is happening now, but it has its own breadth to it," Skinny adds.

"The whole Slipknot thing, I constantly hear, but once we get past the initial look aspect of it, musically—and everyone agrees—we are not even in the same league. We are doing a totally different thing than they are."

"I think we're just trying to put on a memorable show," Mann says. "It's more of an atmosphere we try to create than it being a real physical show. Every band jumps around and goes crazy, but we try to create more of an atmosphere. Lately, we've been rolling with this kind of militant thing, where we've got these big banners that look like they might be hanging up in Rome or something. Slipknot and Limp Bizkit and all that shit, it's a pretty militant thing."

"We're taking the approach of a battalion, basically because of the last couple of years, everything we've been up against."

For Mann, Skinny, bassist Pig Benis, keyboardist Shmotz, guitarist Gravy, and second vocalist Jeffery Nothing, life in Mushroomhead remains about constant change within and without.

Original guitarist JJ Righteous is on a possible

guitar. And the beat rolls on. "We've been going '93," Skinny says. "It just doesn't work out with everyone, especially with the length of time and a lot of history of problems. There was another guitar player we had originally, too, so now we've gone through two guitar players."

"It's funny, because our old sample guy, he plays guitar really well. So when we lost JJ, he just stepped up to the plate and all we had to do was get the T-shirt guy to come do samples."

"It all stayed in house. We didn't have to hire anybody."

To truly understand the organics of these musical fungi, one must examine the ground from which this Mushroomhead was fertilized. We're talking eight years, eight guys. A lot of heartbreak and struggle and the disappearance of their 20s to get to where they are now.

The Cleveland scene wasn't much different than anywhere else in the early '90s. Metal was on its way out, grunge was in. If you were musically frustrated by the band you were in, perhaps screwing around with buddies from other bands was really your only acceptable outlet. Who the hell really wanted to hear rap blending with metal back then?

Well, the screw-off paid off. "In like '94 was when we first started recording the first batch of songs," Skinny recalls. "The first four or five and we really found there was something there after we tracked it. It was supposed to be just a complete... Project."



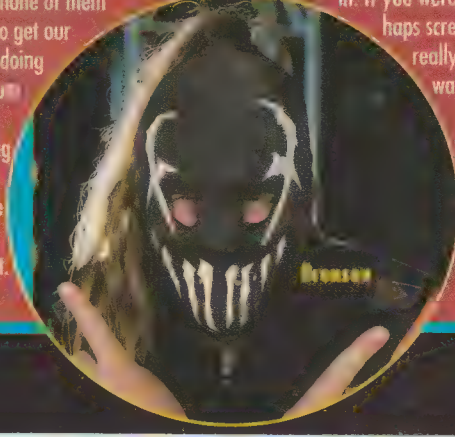
Stitches



Pig Benis



Shmotz



Gravy

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 Neil, Vince Japan 1996
 NIN Woodstock 1994
 Nugent, Ted Germany 1976
 OZZY After Hours w/randy
 Ozy San Bernardino 2000
 Ozy Chile 1995
 Ozy Rio 1985
 Pantera/Slayer Toronto 2001 Extreme!
 Pantera Min. 1997
 Pantera NY 1995
 Pantera San Jose 1999
 Pantera Texas 1995
 Poison NY 1988
 Poison NY 1990
 Poison Ohio 2000
 Poison Rio 1994
 Poison Live 2001
 Pretty Boy Floyd Anaheim 1998
 Pretty Boy Floyd Ca. 1989
 Pretty Boy Floyd Ca. 1997
 Pretty Boy Floyd Japan 1990
 Pretty Maids Germany 1995
 Pride N' Glory Sweden 1994
 Racer X Ca. 1985
 Rainbow Germany 1977
 Ratt Japan 1991
 Ratt The Videos 83-93
 Ratt Unplugged w/ Vixen
 Ratt Detroit 2001
 Riot NY 1981
 Rolling Stones Knebworth 1976
 Roth, David Lee Finland 1999
 Roth, David Lee NY 1983
 Roth, David Lee Canada 1986
 Rush NY 1996
 Rush Rarities 74-82
 Saraya NY/NJ 1991
 Savatage Japan 1994
 Savatage Ohio 1998
 Savatage Video Comp
 Sepultura Rio 1994
 Skid Row Japan 1995
 Skid Row Mass 1989
 Skid Row Rio 1991
 Slaughter NY 1990
 Slaughter Studio Jam 91
 Slaughter Unplugged w/ Winger
 Slayer NY 1986
 Slayer NY 1991
 Slayer Rio 1994
 Slipknot NYO 2000
 Spread Eagle Brooklyn 1992
 Stryper Ca. 1984
 Stryper Euro TV 1989

Stryper Minn 1992
 Sweet, Michael Collectors Video
 Tesla NY 1988
 Tesla NY 1996
 Tesla Illinois 1995
 Tesla San Diego 2000
 Tesla Florida 1987
 TNT Euro Comp. 1997
 Tool Ca. 1995
 Type O Sweden 1995
 UFO Germany 1980
 US FESTIVAL Metal Day 1983
 Vain Hammersmith 1990
 Van Halen Argentina 1983
 Van Halen Memphis 1981
 Van Halen Promos 78-85
 Van Halen Rarities 81-85
 Van Halen Brazil 1983
 Van Halen Venezuela 1983
 Vap Halen Brazil 1982
 Venom London 1984
 Vincent, Vinnie Making boyz are.
 Vinnie Vincent Brooklyn 1986
 Vixen Germany 1989
 Vixen Germany 1991
 Vixen High School Jam 1988
 Vixen Promos
 Vixen Rare Compilation
 Warrior Soul Germany 1993
 WASP Canada 1992
 Wasp Italy 1997
 WASP UK 1984
 Weezer Sweden 1995
 White Lion NY 1988
 Whitesnake Florida 1987
 Whitesnake Italy 1994
 Whitesnake Rio 1985
 Whitesnake Sweden 1990
 Winger NY 1989
 Winger Texas 1990
 Wyldie, Zack Costa Mesa 1993
 Wyldie, Zack NY 1993



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MUSHROOMHEAD

CONTINUED

Underground bands like S.O.D., the Residents, Day-Glo Abortions, Sacred Reich and even Devo made up the influence list for the "project." Their "day-job" bands started to look less and less appealing as the Shroom started to sprout. "Jeffery Nothing and I used to be in band called Hatrix on Massacre Records out of Germany in 1992-93" Skinny says. "That was the main band we were in back then. Our keyboard player was actually our bass player back then. We really just started to screw around. Throw a four-track on and just go with it. Just having fun. We came up with some ideas and just started adding other people."

J Mann was in a band called United Culture. He brought a very brutal element to it as far as the yelling and little bit of the hip-hop influence, as well. And that really widened it up as far as the two singers, the two extreme styles. ... Passing it off back and forth between each other."

As the "project" started to take over, the assembled members struggled with how to make a name in presenting the band without completely destroying all they had worked so hard for in their other bands. In the insane spirit of a work ethic that continues to this day, Mushroomhead decided to use their other bands' gigs as a platform. "We definitely wanted to do a show," Skinny says. "But the other band we were in, Hatrix. ... What we ended up doing was doing for our own band, when were the headliners going after."

"We put our masks and costumes on and jumped up onstage and people's jaws dropped. We didn't want anyone to know who the hell we were, either. That was kind of the whole thing about us wearing masks, because we didn't want people to categorize us right off the bat, as far as this guy from this band and this guy from that band. We didn't tell anybody who we were, what bands, we didn't push the fact that we were all from other things. It freaked people out."

Buoyed by an unexpected response, Mushroomhead began parlaying their favorable word-of-mouth into larger gigs, larger crowds and the gradual dissipation of attention to their other bands. Now that this was full-time, the band figured the most logical approach was to keep the "project" mentality that got them there and record.

"We take our own approach," Skinny says. "Each time is a totally different twist on the last one. We're constantly working on stuff. We have a small 24-track digital studio, and we tape every rehearsal, every practice. Sometimes we'll just sit around and jam. Me and the keyboard player and then the guitar player will come in and listen to what we did or vice versa. We just throw the kitchen sink at everything and start subtracting."

"Most of the time we're finding that we're throwing too much at it, but at least we're smart enough to go, 'You know, that just doesn't work with this song,' and just shut it off to where it's not

even guys trying to be the loudest one in the mix."

On *XX*, the band's semi-debut, a musical snapshot of Mushroomhead's history is on full display. With tracks culled from their independent releases *Mushroomhead*, *Superbuick*, *Remix* and *M3*, *XX* is a strangely cohesive mélange that beckons one to wonder how this music never came to light before now.

Mushroomhead is simply an example of hard-headed determination and belief. Everything they want, they want. And it still ain't no bed of roses. "A complete underground thing," Skinny says. "We had no national distribution. We did everything ourselves. Even on *XX*, we recorded that album and produced. Eclipse didn't give us a recording budget or anything. That was turned into Eclipse to manufacture and distribute as is."

"My wife did the layout and design, the whole packaging, she's our photographer. Literally, I mastered it. All the production."

Even touring is a bitch. "It's been rough," Mann says. "We're our own problem. Drives and the band. We gotta load in, set up all our gear, play the show, load out, pack everything up. Then half the band is on the bus, while the other half follows it with the equipment. We're pulling 24-hour days! We're taking no more sleeping."

With a major label deal on the horizon, things may finally be turning Mushroomhead's way. Expect a Christmas re-release of *XX* and at least a year's worth of touring to follow before any new Shroom music will hit the market.

If you go see the band, expect the unexpected. "A lot of people are surprised by the music," Mann says. "I think a lot of them come and are expecting to hear Slipknot or nu-metal. I think they are surprised by the dynamics of it and some of the changes within it to where it's not the same thing constantly. 'Hey, wait, you guys don't sound like anyone else.' The records are based around the live show and we pull it off to a T. It's all there."

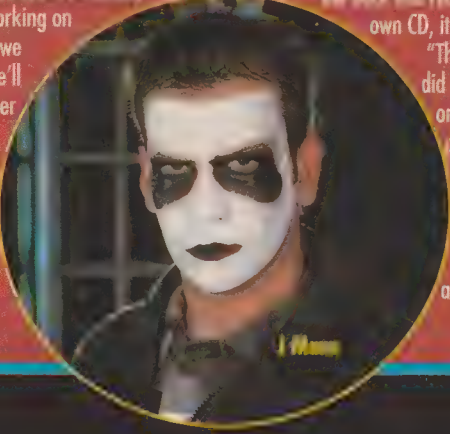
To the uninitiated, check out *Mushroomhead 43*

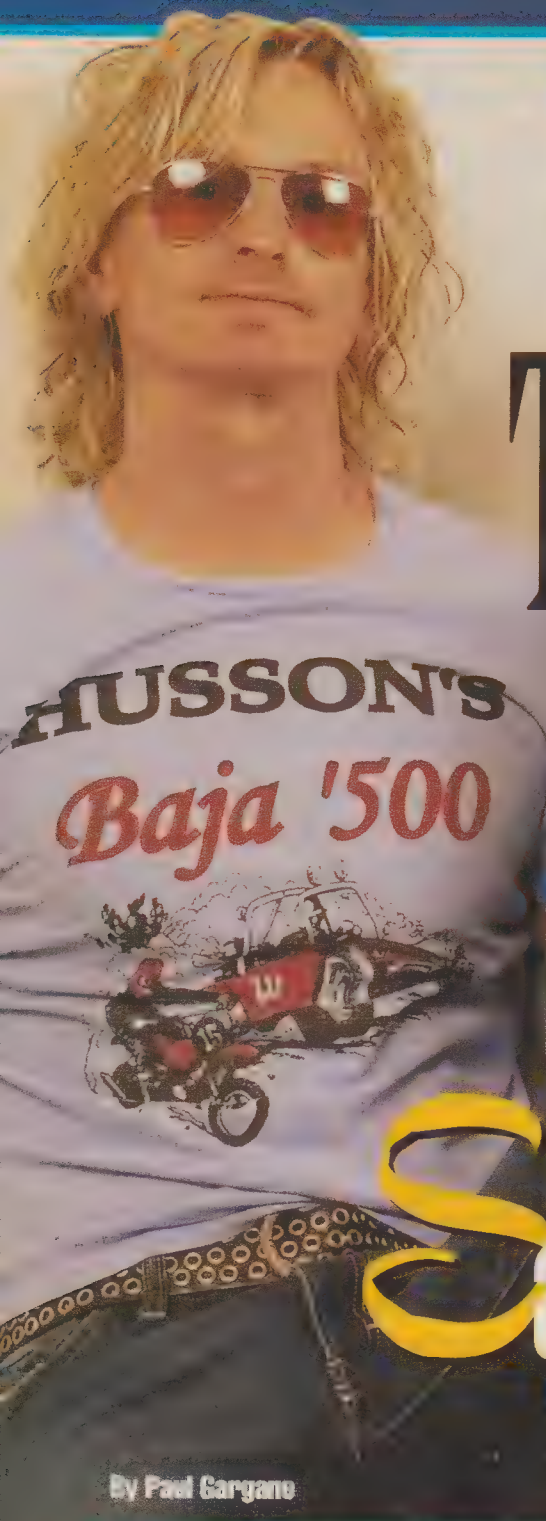
on *XX* before ever listening to a single song. That recorded phone call is not only one of the funniest things ever laid to tape, but it will tell you all you need to know about the Mushroomhead attitude. Be a contradiction to yourself, fuck with people's heads, and have fun doing it.

"Our buddy Mike plays guitar and he's a tattoo artist," Skinny says of the hidden track. "The fucking guys sit at the tattoo shop and prank people out of Scene magazine [in Cleveland]. They just go through the wanted ads in the back and record them. They don't even care. He put out his own CD, it's called *The Original Prankster*."

"That's just like one of them that was on it. When he did that, it kind of poked fun at us. We just added it on there. For one, it's funny as hell. For two, it pokes fun at us a little bit. It says to the fans or the listener who picks up the album that we're not too serious. We like to have a good time too. It's not all evil and nasty and hate the world."

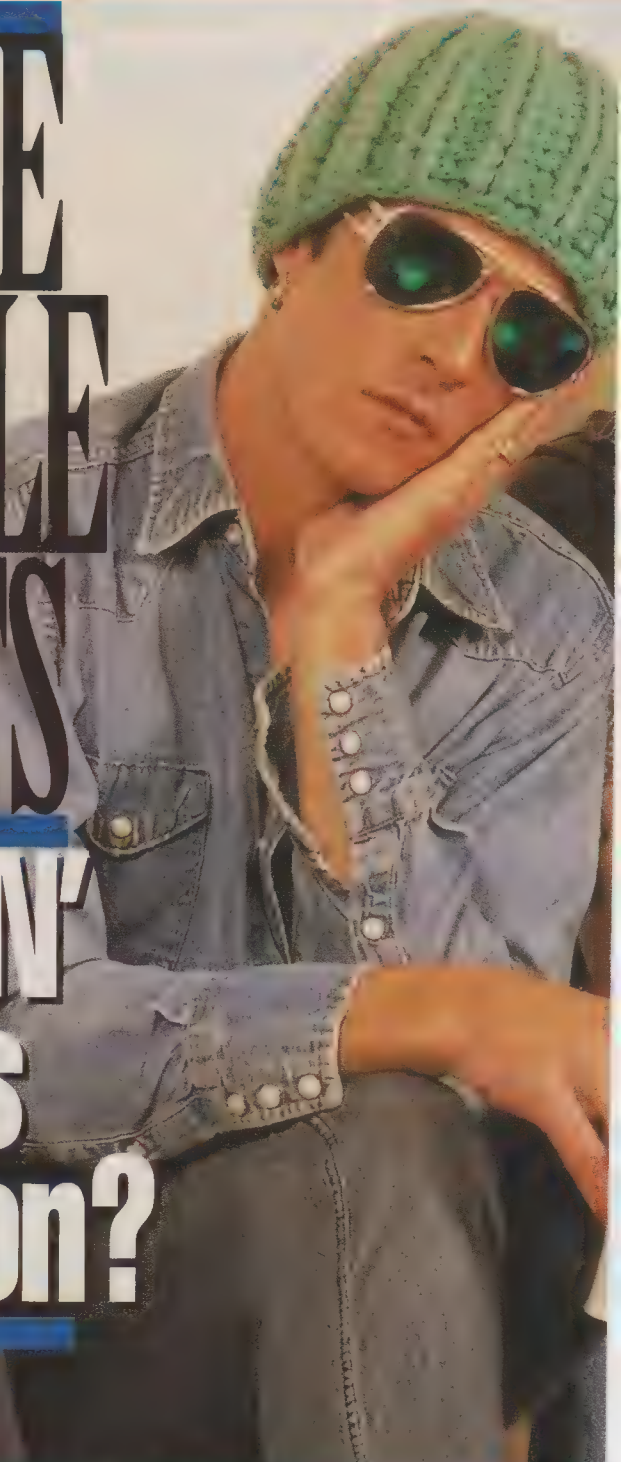
Remember, grain of salt. Because your records ain't evil, Joe. •





STONE TEMPLE PILOTS

Rock 'N' Roll's Salvation?



By Paul Gargano

In a musical climate that prides itself on diversity—and at times seems to be ironically drowning in mediocrity—Stone Temple Pilots are one of the last bastions of rock 'n' roll power. And they're proving that on this fall's Family Values tour.

Latest release *Shangri-La Dee Da* may not be as sonically assaulting as Family Values tourmates Static-X, but the edge is there. Their ballads may not hit as close to home for legions of teenage fans as those of fellow headliners Staind, but the sentiments are ones to grow with. And while they may not be hailed by modern rock radio with the same fervor that Linkin Park receives, Stone Temple Pilots have history, a history so deep that most bands today can hardly imagine matching their steady success a decade from now.

Stone Temple Pilots have persevered through the trials and addictions of frontman Scott Weiland, and where other bands may have lost hope, they lost nothing, bouncing back from the turbulent success of 1999's *No. 4* with their most personal album to date. *Shangri-La Dee Da* doesn't always hit as hard as the band's heaviest moments, but it's also not seeped in sap. Following in the tradition of the bands that have inspired them, Weiland, guitarist Dean DeLeo, bassist Robert DeLeo and drummer Eric Kretz have marked the dawning of their new millennium with an album that marks the bands place in rock 'n' roll. Their mild-mannered subtleties share the stage with the jarring play of the DeLeo brothers, and songs take the spotlight. Just where do Stone Temple Pilots fit in alongside today's more commercially-targeted acts? Preparing to embark on this year's Family Values tour, Robert DeLeo and Eric Kretz shared their thoughts with *Metal Edge*...

more



**STONE
TEMPLE
PILOTS:**
Eric Kretz,
Scott Weiland,
Dean DeLeo &
Robert DeLeo

STONE TEMPLE PILOTS

continued

METAL EDGE: Last time America saw you guys, it was at summer radio festivals. You were the highlight of the Weenie Roast here in L.A., and that was before Dean jumped into the crowd after the guy who threw a beer at Scott...

ERIC KRETZ: Actually, we had that all planned because Blink-182 had pyrotechnics, and we didn't have anything...

ROBERT DELEO: So we paid that guy to whip the beer up there from the audience...

EK: Then we sent Dean out there...

ME: You should have let Scott take care of him—it's not everyday you can watch an idiot in the crowd get his ass kicked by a man in drag!

EK: The guys that are really mean with their sexuality are the guys who are throwing beers at him...

RD: The looks on the guys' faces are really funny, because some of them actually get turned on by it! Then you see the torment on their faces like, "Oh, this is wrong..."

ME: Even after seeing the L.A. show, I was still shocked when I saw his Hedwig getup at the New York show.

RD: It just mixes it up a little bit. When you think about it, you're going onstage with what? 10 other bands that day.

EK: You get to play for 30 minutes, so you've gotta show off as much as you can...

RD: Do something a little different so it's not so mundane...

ME: There's way too much mundane out there right now. There aren't enough real rock stars today, at least not like we grew up with.

RD: Rock music is just not taking chances, man. I think the whole idea of going onstage in front of a lot of people and playing loud music, it's all about taking chances, really.

ME: Do you feel some kind of responsibility to play the role of rock star a bit more?

RD: No, it just comes naturally. I certainly don't go up onstage thinking, "I'm going to be a rock star." I don't think any of us do. It's really just the music—Going back to our first record [*Core*], I think we made it with live in mind, and I think on each record we have a number of songs that transpose really well live, that we interpret really well live. I think that's the most important thing to us. To get up onstage, it's almost like an exorcism every night, kind of exorcising out the shit. It's always interesting for me to go back and play a song like "Sin" off of *Core* and go, "Man, I still feel this." And every night onstage, that's what we do—We go back and revisit all these different emotions that make the show as fulfilling of a rock show as we can make.

ME: Speaking of exorcising demons, this album was turned around real fast. It seems like a lot of the lyrics are specific to Scott's addictions. Was he exceptionally inspired, and that helped push the album faster?

EK: Just coming off of nine months of a U.S. tour—a lot of radio shows, and a lot of tours of our own—we just knew that things were going really well. The band camaraderie was going really well, we were traveling, working, there was great communication between all of us, and we just jumped right in in January. I mean, we ended the tour mid-November, so basically we had two holidays and made the record. It's the best way to work when everything is going well... Like a band being on tour, that takes a while to get the momentum going—a week or two to get into shape, get the momentum going, to get the timing, the rhythm of performing together and lasting the two hour sets, and it's the same thing personally, too. You've just got to get in there when everything is going smoothly—When you're used to being around each other, and when you could jump right in on the first day and start writing. When you've kind of been separated for awhile, you have to keep asking, "How you doing? What's going on?" You have to get used to the personalities, "Oh you do that—That really bugs me."

RD: Yeah, we jumped right in in the beginning of January and made the record really quick. So in that

sense, it's the best way for us to work cohesively and keep our friendship together.

EK: If anything, now is when we are starting to feel it, because the record was supposed to come out the end of September, and the record economy basically said they were going to put this thing out three months early. They gave us all the reasons why, we agreed to it, and it seems like now it's pretty in sync. It just seems like we were just finishing up the artwork for the record while we were doing the mixing, and it just seems like now we're doing interviews. The next thing you know, we're out and we're doing performances and it's like, "Wait a minute, didn't we just finish this thing like last week?"

ME: So, it's literally full-on, from this point, no break at all?

EK: Once again, we'll take off for Christmas and then go to New Zealand, South America, Japan and Mexico.

ME: Looking back, I remember seeing you for the first time—"Plush" was just breaking at radio, and you were opening for Megadeth...

EK: You know, [Megadeth frontman Dave] Mustaine was fucking really good to us—He heard the record, and he was one of the first people out there talking about it, and getting us to come on the tour right at the height of their career. He was really genuine, really good to us.

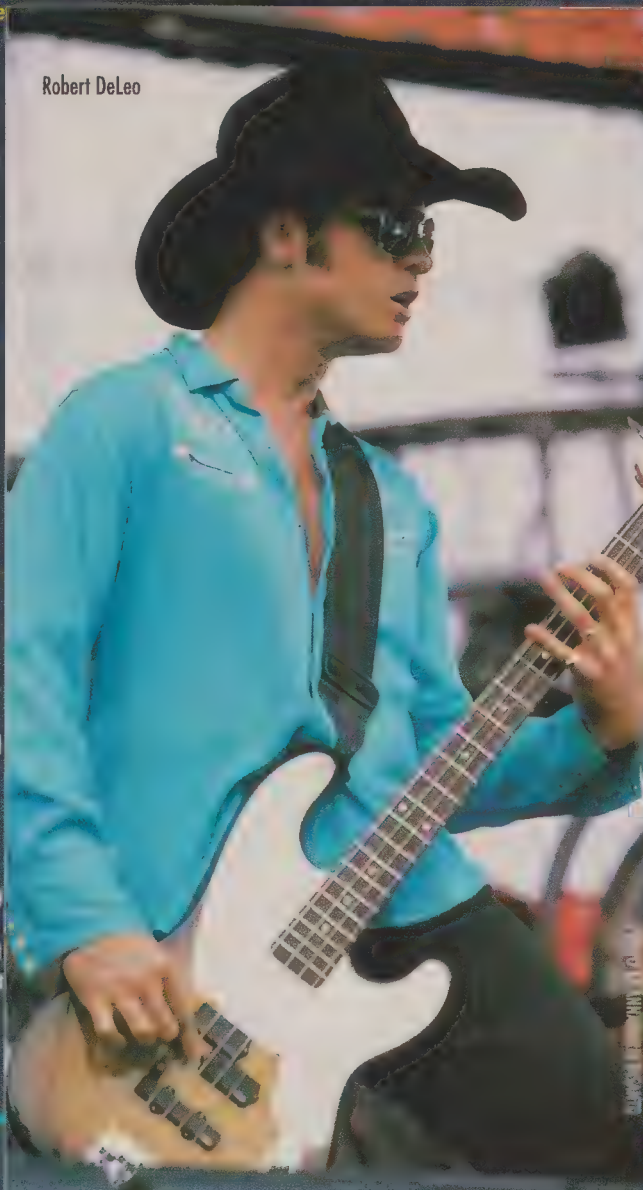
RD: He was really helpful, he really helped us out a lot.

EK: We really did learn a lot opening for a band like that, because every other show we'd done, the audience had basically embraced us from the first song on. Opening for Megadeth, you've got 8,000 kids flipping you off until three or four songs in, and then they start to tilt their head and go, "Well, this fucking kicks ass."

ME: After all that you've been through, you've probably developed a thicker skin over the years, but there's still something really vulnerable about a song like "Wonderful."

RD: Yeah, I mean I think we've gotten a thicker skin to criticism and all that. I think you have to survive. But as far as making music, I don't think there's any way around having thin skin. I think when it comes to writing music, I think it's all about what emotions you want to put on a tape. A song like "Wonderful," it's funny because I always think that people think of us as this really heavy band—I think "Interstate Love Song" is a huge song, and it's not a really heavy song. "Big Empty" is not a real heavy song. "Vaseline" is not a real heavy song. I think we intentionally approached that song with a real... Remember how we approached that?

Robert DeLeo





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STONE TEMPLE PILOTS

continued

RD: Yeah—Originally we had a big, huge-sounding drum kit, then we said, "You know let's get a little, tiny kit and make it sound like shit." So we tuned it so it sounded like shit.

RD: We put it in the vocal booth, and used one mic.

RD: No, it was two mics actually, one for the kick and one over head, and then just tracked it that way, and then of course mixed the guitar and bass.

RD: That's why it's funny that up until now, people think *Care*'s a grunge record, because we were probably a little ahead of our time in the fact that there's a song on *Purple*, the second record, called "Lounging Fly," which is tape loops. We were doing looping on that... I think we always try to not repeat ourselves musically.

ME: This album seems to be a bit more extreme at either end—You go from totally melodic and very Beatles-esque, to the thicker, muddier sounding songs. There weren't a lot of real big, clean radio songs like there were on the previous record.

RD: Yeah, it's weird, because when you really think about it, we did this in a house, it's a home recording. We didn't go into a studio that's sonically set up... We literally dragged all the equipment into a house in Malibu [CA]. We rented a beautiful house up there, and just went about doing the record in this house with our producer. For the sake of creativity, I think it really helped out.

ME: Did you guys sit down together to write the songs, or was everything already written?

RD: It was kind of a combination of everything. I think that due to the fact that we had a pretty good run with touring last year, there was a lot of creativity—at least on my end—with being able to write on the road. Songs like "Wonderful" came out of that, and "Although It's Late," we actually tracked that and wrote that back on *Purple* in '94, but it never made it's way on the record—It wasn't the right timing, I guess. And then Dean has had some stuff like, "Bi-Polar Bear" kind of kicking around for a few years. I think the only thing we really wrote there was "Transmissions (From A Lonely Room)." It's just a combination, man.—That's the great thing about music, there are really no rules. You have a piece here—I kind of call them moments—we have these notes to selves, and they really come in handy. Because you have 10 seconds of this moment, pretty soon I have like 20 moments on there, and you kind of cut and paste those moments together, and that's a song.

ME: Some of the songs didn't feel right years ago, but they feel better now?

RD: That, and we change the way we present them, too. When it's presented the first time, for some reason it's not working for the record. Like we were sitting on "Hello It's Late," and this time Dean was playing it on electric piano and acoustic piano. What a difference it makes. It's funny, because when you think about music, music is really labeled something because of the way you do it.

My point is, you can take a jazz song, and if you do it differently, it's going to be a rock song. If you do it differently, it could be a ska song, or a reggae song, it's still the same song. It's interesting how you could do that with music.

RD: Or make it a country song... It's funny, because I'm such a big fan of old '60s music, I think of, "I Can't Stop Loving You." That's Ray Charles, but it's a fucking country song!

ME: It was a lot less restrictive back then, though. It just seems back then, everything was fair. It doesn't seem to be about the music anymore. It seems unfair to the artists now.

RD: It does man, it does, and you would think that music would breakdown barriers as it goes along, but that's the



shitty thing about music, it's not meant to be labeled. It really shouldn't be.

ME: It seems like this record was all written together, yet you say it wasn't. Where does that cohesiveness come from?

RD: I think the record sounds the way it does lyrically, and I would say a lot of that has to do with Scott being clean and sober throughout this record. You know, just because a piece of music might be there from years back, it doesn't necessarily mean his lyrics were there. Years ago it was predominately the music, I don't think Scott would even put a song on this record with the lyrics he wrote back then. He's pretty intent on saying what he's saying at that moment, and I think what really made this record cohesive was his being coherent.

ME: Is this the first record you've done with him completely sober?

RD: Pretty much, yeah, since *Care*. I mean, we had a lot of communication break down during *Purple* and *Tiny*

Music, the third record—We probably shouldn't have even made it then. And *No. 4*, from time to time, there was a bit of a struggle there. This record just had a thing about it...

ME: Was it the easiest one to make?

RD: Well, I think the easiest on that level. I think when you're fighting with your team... I think we covered musically, and emotionally, some areas that were pretty uncomfortable at the time to cover. And I think Scott really did this on this record, I think "Hello It's Late," "Noah's Song" and "A Song For Sleeping," there are some areas there where you kind of tend to pull your pants down...

ME: Does the meaning of the music change at all for you when the lyrics are that personal to Scott? Something like "Noah's Song..."

RD: Oh, absolutely. But on a song like "Wonderful," Scott is going to write what he wants to write on top of that music, but it doesn't discount the feelings that I had for that record, it's just not going to be perceived that way. There are certain situations that will definitely steer you towards writing music. "Wonderful" is a good example of that—it wasn't necessarily what I was thinking lyrically, but I think that's his contribution to the song, and that makes it a complete song.

RD: The majority of what Scott writes, we go through with him and live through it at the same time. I mean, the stuff that he goes through with his wife at the time, that we have no idea about, but a lot of what he experiences and feels we are doing at the same time. As he's writing his lyrics, when we read them, we relate to them. It might mean something to us a little different than they do to him, but as we go through these roads together, it really makes sense.

ME: When you write a song like "Noah's Song," where you're wearing your heart so openly on your sleeve, do you worry about taking it on the chin critically? Especially when bands write songs about their kids...

RD: I think the one that comes to mind was Tommy Lee's song... Yeah, Scott totally understood that, but you can't deny...

RD: You can't help but be affected by something that personal.

RD: I think we'd be lying to ourselves and fooling ourselves if we were still going to be writing an album full of "Dead And Bleeding." We'd probably sell more records, but I don't think we'd be honest to ourselves.

ME: Does it bother you that there are people out there that just want to hear "Sex Type Thing," "Dead And Bleeding" and won't be receptive to your new music? The people who accuse you of having changed?

RD: Yeah, well, I'm glad we're not the same band. To put that much effort into thinking about what people are going to make of what you write, that's defeating the whole purpose of writing music. Sometimes, if you're thinking about, "Oh well, we have to make this record really rock so these people will like it, but we have to make it advanced enough so the critics like it." You could literally drive yourself fucking nuts doing that. What else

do you have? You have really, what's in you, to kind of go, "This is what I'm feeling." And sure, I always think, "Is a 13-year-old going to be able to relate to 'Hello It's Late'?" I mean, it's a song about having a real big issue with being married, being uncomfortable about being married—I don't think a 13-year-old is going to relate to that.

ME: But when a 13-year-old becomes 30, and he's going through the same thing in a marriage...

RD: I mean, I didn't get Bob Dylan when I was 13, I didn't fucking get that at all. There were things on Elton John records that I didn't get. I remember when I got older I went, "Fuckin' A, man—Harmony!"

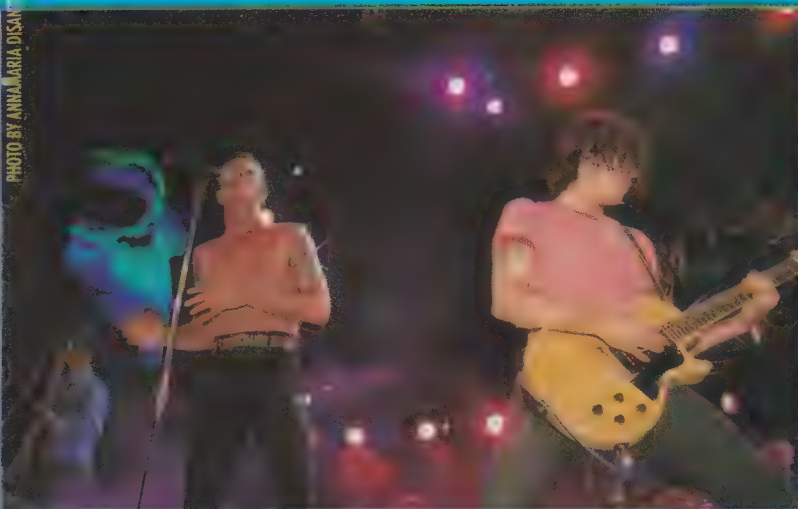
ME: I definitely didn't get Elton John till I was older. Another one for me is Billy Joel—I've liked him for as long as I can remember, but his songs mean more the older I get.

RD: Totally man! *The Stranger*, that's a great fucking record.

ME: Then you have a band like Staind—There's a lot of emotion in their songs, but it's a lot angrier than STP. How do you feel about connecting with their crowd on Family Values?

RD: I think we're there to connect—if you listen to some-

PHOTO BY ANNAMARIA DISA



one's record, then you go to listen to someone live, you might get a different opinion. There's no shortage of excitement or sonic assault at an STP show, and I think that—and I don't mean in this in a cocky way at all, I mean this very humbly—bands like Staind, and these new bands, I think these guys grew up playing our songs. I mean, let's face it, we need to be conscious—People our age don't go to music stores to buy records, they just don't. I don't think there's anything more amazing than being 14, and fucking running down to the record store and getting the next Aerosmith record. There was nothing like that—That was a big, big, big deal for me. That was like going and getting KISS cards, remember those KISS cards? I used to go to the smoke shop to get them, and it was a like a Willy Wonka bar. Those are the people that are going to be going to Family Values, and

we need to be aware of that. We're proud of that.

ME: It's a bit more of a challenge for you...

RD: Well, it's just a fucking good rock ball, it's just a lot of good bands. And I hate concerts where everything is the same, that's why when Lalapalooza came out it was just so fucking popular, because they blew up everything out there, and brought outside vendors in to enhance it even more. It was two stages, tattoo artists, human right artists, hopefully our population is getting smart, and they want more.

ME: It almost seems to be getting to the point where there's so much variety out there, that the packages have to be more diverse.

RD: It's got to, man... Even video games—it's like there's too much on the minds of little kids.

ME: There's practically an over-saturation of the edgy, and not enough emphasis on the straight-forward rock like STP are doing.

RD: I was so excited last year, because we had a lot of radio shows, and then we did the Return Of The Rock tour with Godsmack and Disturbed. The first show that we did was out in Pittsburgh I think, and out front were like 50 Harleys, chicks with mini-skirts, and dudes with mullets and leather jackets—I was fucking excited. It's like, "Yes, this is what it's like when I was growing up!"



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"Never miss a beat"

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ERIC CARR

1950-1991

The setting was the after show party at Charley O's in New York City, where KISS were celebrating the successful completion of their *Hot In The Shade* tour. Seated at the bar and watching the proceedings, Eric Carr was affable and graciously polite, signing autographs and taking photographs with fans. The date was November 9th, 1990, and the Madison Square Garden performance that concluded the tour only hours earlier would ultimately be the drummer's final live appearance with KISS.

"Eric was the last to leave," recalls KISS bandmate Bruce Kulick of the party, "he was so depressed about coming off the road. His heart was broken that KISS was going to take time off."

Barely one year later, Eric Carr unexpectedly succumbed to cancer. He was 41.

Born Paul Charles Caravella in Brooklyn, NY, his artistic inclination was readily evident by a fondness for cartoon animation, as well as the Beatles. Lackluster success with several New York bands left the drummer seriously considering to forego a career in music, when in 1980, he suddenly found himself in the dubious position of replacing an original member of KISS. Making his debut as Eric Carr at New York City's Palladium on July 25th, he shook the band's musical foundation with talent and the heaviness of thunderous double-bass drumming.

"*Creatures Of The Night* is certainly a tour de force by Eric," says Kulick admiringly. "They went for the bigger-than-Zeppelin drum sound, and Eric played amazingly," he enthuses, recalling his introduction to the

drummer during his audition to replace guitarist Ace Frehley. "Before I actually joined the band, I was one of scores of guitar players who auditioned," says Bruce, first meeting his future bandmate at Right Track Studios. "I remember Eric being kind of shy," he remembers, laughing that "his hair was huge."

Carr was an integral part of the KISS sound and chemistry for 11 years. His inherent bombast and superb sense of rhythm categorized albums like *Lick It Up* and *Animalize* as fan favorites. A gifted vocalist in his own right, that ability was never fully explored with his lead vocal performances limited to "Little Caesar," and a reworked "Beth" from the compilation *Smashes, Thrashes & Hits*. Instead, "Young And Wasted" and "Black Diamond" became live vocal showcases for him, performed with a talent equal to that of his drumming.

"If you look at his solos, he was innovative. Did you see what he did with the electronic drums?" asks his sister, Loretta Caravella, referring to his spotlight concert drum solos. "It's scary how phenomenal he was, and where he would have taken it."

Eric Carr first fell ill in February 1991, when an echocardiogram revealed an enlarged heart cavity, the result of blood congesting around his heart. Resulting surgery initially seemed successful, but a tumor was subsequently discovered in the right atrium of his heart. A cerebral hemorrhage of the brain ultimately claimed his life on November 24, 1991. But during the final days of his illness, he felt the compassion of friends and bandmates, particularly Ace Frehley. "Ace was very kind to my brother when he was ill," recalls his sister. "I'll never forget that."

"I kind of knew the inevitable was happening," says Kulick, recalling the death with reticent sadness. "Part of me thought, 'I hope he can make it, but the chances aren't good.' When it happened, I had other people around me—Eric's girlfriend and my ex-wife—and I wanted to be strong for them," says the guitarist, who admits that, "at one point, I was very angry at Eric that he died, because I didn't want to lose him."

"His talent was always overshadowed in KISS, to a degree," says Loretta, who insists that her brother "never had a chance to stand in his glory. It's ironic, even in his death, he was forgotten by so many," she laments about major media glossing over his passing in favor of a more notable celebrity death.

"The irony is him dying on the same day as another huge star," says Kulick. "Obviously, Freddie Mercury stole the headlines."

"My brother was the kind of guy who really made people feel at home," Loretta says, describing the kindness and humanity that was fundamentally part of his character. "He was a warm person, and he touched a lot of people—And he had a lot of talent."





Bruce Kulick agrees, relating that the greatest lesson learned from Eric Carr was to appreciate the fans. "When I found out that he used to write back to fans—and I'm not talking about a little paragraph, but a letter—that's unbelievable. Looking at Eric, I realized that it's great to be gracious to people."

Similarly, Bruce also acknowledges learning the importance of meaningful generosity by the drummer's example of visiting cancer-stricken patients at St. Jude's Hospital, as well as sponsoring a Third World foster child. "Your average rock star only does those things for publicity purposes. With him, it was pure. Eric was extremely charitable, and I learned from him that it's something to do."

"Certainly, the last couple of years, there's been a real curiosity about him," says the guitarist, noting projects like the DVD documentary *Tale Of The Fox*, and the posthumous *Rockology* CD that deservedly glorify the beloved drummer. "Sometimes it does take a little time to make somebody the hero they should have been immediately," reasons Bruce, who eulogized Carr with the song "Dear Friend" on his band Union's last album, *The Blue Room*. "I think, maybe, in some ways, more people are hearing and knowing about him, realizing what a tremendous loss it really was."

—Roger Lotring



METAL WIRE

COMPILED BY CHERYL A. HOAHING

The hard rock community rushed to the aid of those affected by the Sept. 11 terrorist attacks on America... **Incubus** donated all proceeds from its Sept. 15 and Sept. 16 concerts at New York's Hammerstein Ballroom to relief funds set up to help the city and those affected by the tragedy. The shows' promoter, **Metropolitan Entertainment Group**, and New York City radio station **K-ROCK** also donated their proceeds from these shows... The members of **Queensrÿche**—vocalist **Geoff Tate**, guitarists **Michael Wilton** and **Kelly Gray**, bassist **Eddie Jackson** and drummer **Scott Rockenfeld**—sponsored a community blood drive in their Seattle hometown on Sept. 25. Each member attended the drive and gave blood. All donations collected were sent to Seattle and New York City hospitals... **Dave Navarro** was not sure if he should cancel the remaining dates of his solo tour or continue on, but decided to forge ahead and help out the **Red Cross** at the same time. The organization set up mobile units to collect blood and booths for monetary donations at each of his shows... The **KISS Army OnLine (KAOL)** began collecting donations via its website (www.kissarmyonline.com) to aid various New York organizations in need. In return for various donations, participants received either one or all three **KISS Tribute** packages... **Dream Theater's** long-awaited triple-CD set, *Live Scenes From New York*, arrived in stores the same day as the attacks and copies were immedi-

ately pulled from shelves. The album cover art depicts a scene of New York—including the World Trade Center—in flames. "I can only say that it is a horrible coincidence that we obviously could have never foreseen," said drummer **Mike Portnoy** via a statement. "The timing of the release of the CD happening on the very same day as this tragedy is merely an incredible coincidence." New artwork will be chosen and the album will be reissued... In lieu of the tragic events, **Judas Priest** postponed its tour with **Anthrax** and **Iced Earth** until January... Another tour hurt was Europe's **Tattoo The Planet**, which was scheduled to include **Pantera**, **Slayer**, **Static-X**, **Cradle Of Filth** and **Vision Of Disorder**. After the attacks, Pantera and Static-X both decided not to go overseas (the remaining acts belatedly began the tour Sept. 18 in Belgium). For statements from Pantera, Slayer and Static-X, see the Metal Edge Tribute to the victims of the attacks, beginning on p. 74... A riot broke out after the cancellation of a **System Of A Down** concert in Los Angeles on Sept. 3. The performance—which was a free event sponsored by radio station **KROQ**—was being held in a fenced-off parking lot allotted for 3,500 people. However, more than 7,000 fans reportedly showed up, and the show was canceled. For full details, see the coverage on p. 20. An in-store scheduled for the following day at the West Hollywood Tower Records was canceled in fear of a similar situation... **Metallica** has expanded its line of officially licensed prod-

ucts to include a tire wheel and plan on offering actual wheels in the future. This is why the band has contacted **MHT Luxury Alloys** of Torrance, CA asking them to recall a product—the **Metallica Wheel**—that they offered two years ago (and discontinued after one season). The group wants the company to have all purchasers return their wheels and the company has also been asked to enter a settlement or face a lawsuit. Meanwhile, rapper **Ja Rule** has been working with Metallica on a track for the band's next album. In related news, former Metallica bassist **Jason Newsted** will play bass on and co-produce the new album from **Voivod**—now featuring drummer **Michel Langevin**, guitarist **Denis D'Amour** and original singer **Denis Belanger** (who has not sung for the band in seven years). The record will come out in 2002 followed by a tour, which Newsted will not take part in. Former Voivod vocalist/bassist **Eric Forrest** is suing the band over a life-threatening injury sustained in Germany while touring with the group... At a recent performance in Glasgow, **Marilyn Manson** dedicated the song "Fight On" to the memory of 15-year-old **Nicola Raphael**—she committed suicide two months before the show because schoolmates were tormenting her about her Goth lifestyle—She was buried along with her ticket to the Manson concert. The girl's mother, **Rona Raphael**, met with Manson at the show and told Scotland's *Daily Record* newspaper: "He was very caring and considerate. I was so touched that this megastar took time out to

meet me. Despite all the controversy about him and his shows, he just seemed like a normal man to me"... **Alice Cooper** launched a tour in late September to promote new release *Dragontown* (see Concert Calendar for dates). On Sept. 1, Cooper received the Living Legend Award from the International Horror Guild at the Dragon*Con convention (for sci-fi/fantasy fanatics) in Atlanta. He was the first non-author bestowed with the honor. Additionally, the shock rocker has recently turned up in TV commercials pitching Marriott hotels, CompUSA and Callaway golf clubs (Coop also attends trade shows on behalf of Callaway and has played in the company's celebrity tournaments)... The **Family Values Tour** starring **Stone Temple Pilots**, **Staind**, **Linkin Park**, **Static-X** and **Deadsy** began in Cleveland in mid-October (see Concert Calendar). For updates, visit www.familyvaluestour.com... **Ozzy Osbourne** and **Rob Zombie** will headline the **Come All Ye Faithful** tour, which will hit arenas in November and December. The holiday extravaganza will feature sights and

sounds of the holiday season, including Santa's Grotto, filled with Santa's elves and other wild surprises... **Rob Zombie's** new CD, *The Sinister Urge*, hit record stores Nov. 13. The disc features Zombie collaborating with several musicians like **Ozzy Osbourne** on the track "Iron Head" and **Slayer's Kerry King** on "Dead Girl Superstar." Drummer **Tommy Lee** appears on both tracks as does the **Beastie Boys DJ Mix Master Mike**. **Limp Bizkit's DJ Lethal** turns up on "(Go To) California" and a 30-piece orchestra can be heard on "Bring Her Down." In conjunction with the album's release, Zombie is selling several new toys via his website (www.robzombie.com)—a Zombie-N-The-Box (a Zombie doll pops out of a box to the tune of "Dragula"), masks and an 18-inch action figure... The children's network **Nickelodeon** and **Pantera**? That's right—the group has contributed the track "Pre-Hibernation" to the CD *Spongebob Squarepants Original Theme Highlights*. Meanwhile, Pantera frontman **Phil Anselmo's** side-project, **Superjoint Ritual**, has finished recording its self-titled debut, which is expected to be released

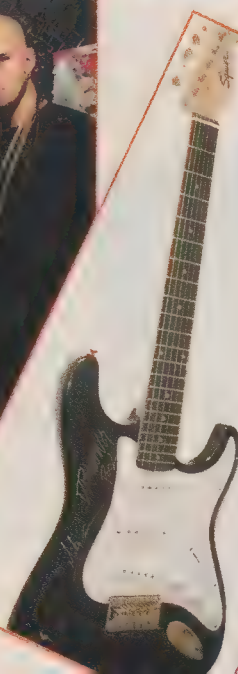
in late January/early February 2002. The group features **Anselmo** on lead vocals, guitarist **Jimmy Bower (C.O.C./Eyehategod)** and two members of **Demonseeds**—bassist **Michael Haaga** and drummer **Joe Fazzio**... **Limp Bizkit** frontman **Fred Durst** welcomed new son, **Dallas**, into the world Aug. 30... **Godsmack** frontman **Sully Erna** recently began his own label, **Spiral Records**. Boston's **Powderburnt** was the first act he signed... Another **Aerosmith** hits collection, *Young Lust: The Best Of The Geffen Years*, will be released Nov. 13. This compilation, which comes as a double-CD set, features tracks from albums starting with *Done With Mirrors* and ending with *A Little South Of Sanity*... **Bruce Dickinson** has also released a greatest hits package, *The Best Of Bruce Dickinson*. Two brand new tracks are included on the collection: "Silver Wings" and "Broken." Dickinson will start work on a new solo record later this year. As for **Iron Maiden**, don't expect any new material until 2003. However, a CD and DVD containing the band's **Rock In Rio** performance will be released early next year... *The*

MORE

WIN AN AUTOGRAPHED DROWNING POOL GUITAR

Drowning Pool are the breakthrough hard rock band of the year, and to show their appreciation, have asked *Metal Edge* to help them give away an autographed guitar. What do you have to do to win the pictured axe, signed by frontman Dave Williams, guitarist C.J. Pierce, bassist Stevie Benton and drummer Mike Luce? Well,

sinner, just send *Metal Edge* a postcard with your name, address, phone number, age and email, and we'll do the rest, picking one grand prize winner and 25 runners-up. The winner gets the guitar, and the runners-up will each receive a limited edition Drowning Pool CD sampler, also autographed by the band. Send entries to: *Metal Edge*, Drowning Pool Giveaway, 5627 Sepulveda Blvd., Suite 230, Van Nuys, CA 91411. All entries must be postmarked by January 1, 2002, and the winner will be announced in an upcoming issue...



METAL WIRE CONTINUED

Very Best Of Testament was released in September. The 16-song collection features tracks from the seven albums the band put out between 1987 and 1994... **Mudvayne** will release two products on Nov. 6—the full-length DVD *Live In Peoria* and the reissue of the newly re-mastered 1997 EP *Kill I Oughta*... The new **Sevendust** album, *Animosity*, hits stores Nov. 13. **Staind's Aaron Lewis** sings backup on the track "Follow"... **Dope's** sophomore effort, *Life*, came out Nov. 6. Frontman **Edsel Dope** co-produced the album with **Josh Abraham** (who previously worked on CDs from **Staind** and **Limp Bizkit**)... **Bastard**, the new project from **Courtney Love**, is already in trouble. Frontwoman **Louise Post** (**Veruca Salt**) and bassist **Corey Parks** (ex-Nashville **Pussy**) have both quit the band. Post reportedly left because of a personality clash with Love and Parks' reasons are unknown... Members of

Fear Factory appear on **Cypress Hill's** new disc, *Stoned Raiders*, which comes out Nov. 13. **Fear Factory**—who will release the DVD *Digital Connectivity* before year's end—just completed the six-week **Roadrunner RoadRage Tour** with **Machine Head**, **Chimaira** and **Ill Nino**... **Ted Nugent** gave away approximately 2,000 free tickets to his August performance at the DTE Energy Music Theatre in Clarkston, MI to people laid off by the **Ford Motor Company**. "The workin'-hard, playin'-hard Michiganiacs have assisted me immensely in this gravity-defying career of mine—forever—and I really appreciate it," said Nugent in a statement. "During hard times, we blood brothers gotta stick together"... In late August, **Mr. Big** fired bassist **Billy Sheehan** from the band which he co-founded. Tension had been rising between Sheehan and the other members for quite some time since he was unhappy

with the group's decision to move in a more pop direction. He also felt that he had no say in the songwriting process for latest release *Actual Size* (a disc only available as an import from Japan). Sheehan found out about his dismissal via a message drummer **Pat Torpey** left on his answering machine right after the band filmed a video for "Shine," the album's first single. Several days later, at a record release party for his solo CD *Compression*, Sheehan said that he talked to his Mr. Big cohorts and agreed to do one final tour of Japan (in January) and then the band will call it quits... Actress **Heidi Mark** filed for divorce from **Mötley Crüe** vocalist **Vince Neil** on Aug. 29. Mark cited irreconcilable differences as the reason for the break-up. The couple had been married for 15 months. Meanwhile, Neil faced other problems while playing solo over the summer on the **Voices Of Metal** tour. He fired bassist **James Hunting** after a fight Aug. 25 in Reading, PA. **Phil Soussan** was asked to replace him, but only for three shows—Hunting and Neil patched up their differences and Hunting was rehired. Other mis-

ICE T GOES SIX FEET UNDER

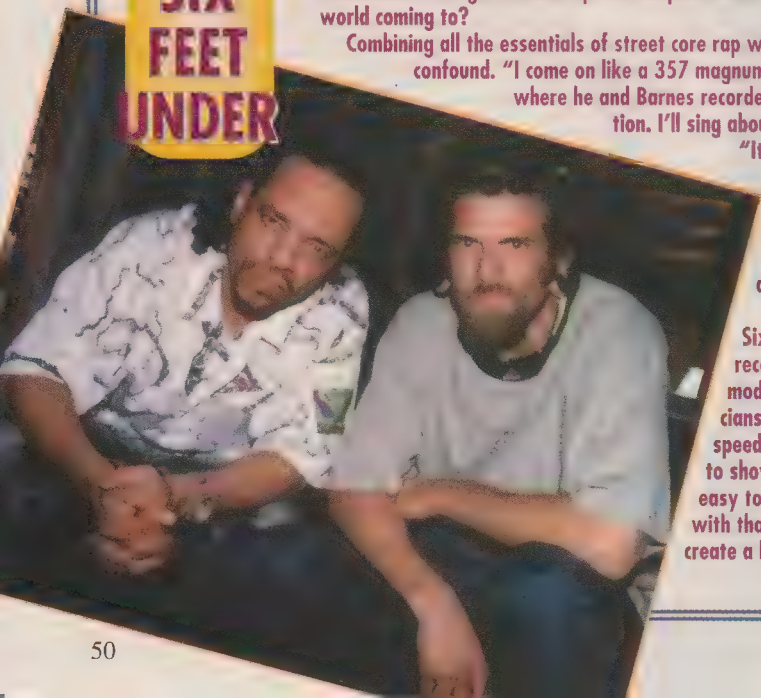
"I've always been an Ice-T fan, since like '86 or '87," says **Six Feet Under** frontman **Chris Barnes**, "I just listen to what he's saying. I feed off of the rhythms and the vocal patterns. What he says in his records is crazy. I like his writing and his feelings. I can listen to him for hours and hours."

Now, with the release of **Six Feet Under's** latest heavy metal canon *True Carnage*, their mosh-pit friendly fans can share Barnes' appreciation for the gangster rap icon—"One Bullet Left" features **Body Count** main man **Ice-T** unveiling his death metal tendencies. A tough as nails rap star coupled with the grunts of death metal's moist esteemed growling mastermind? What is this world coming to?

Combining all the essentials of street core rap with death metal decadence, the final outcome of "One Bullet Left" is sure to confound. "I come on like a 357 magnum. I play for the hook," explained **Ice T** at The Hit Factory in New York City, where he and Barnes recorded the track. "You listen to the hook. I put something out with my interpretation. I'll sing about a specific topic but I do it through my interpretation of the song."

"It's **Six Feet Under**. Not full out, fast death metal," continued Barnes. "Just a slammy type of beat. It's faster than a few of the ones that you've heard."

The track invokes a world of pain, agony and unbridled rage, the three elements of musical emotion the two frontmen are notorious for. Combined with a wholly pit friendly, psychologically-charged groove and the low-end death barks of Barnes, the tune seems hand crafted for crowd pandemonium. "I've been listening to a lot of hard-core rap," the rapper, noting that the **Six Feet Under** track has actually inspired his writing for the next **Body Count** record, the heavy metal outfit fronted by **Ice-T**. "Right now I'm in my artistic mode. Like I have a thing of clay on the table and I have to mold. I have the musicians around me that can do it. I'm not really trying to do a cult record. A lot of the speed metal and a lot of the aggressive to me is not melodic. It's young guys trying to show you how to play fast," he said. "That's why I like **Marilyn Manson**—It's easy to follow and you can hum it and sing it and I don't think there's anything wrong with that. **Nine Inch Nails** is like that. But I still want to make intense music. I want to create a balance." —**Liz Ciavarella**



fortunes on the Voices Of Metal tour included former **Ratt** front-man **Stephen Percy** (who has embarked on a solo career) breaking a rib Aug. 24 in Wallingford, CT after slipping off of his tour bus (and, therefore, canceling several performances) and **Vixen** changing members—singer **Janet Gardner** and drummer **Roxy Petrucci** left the tour midway. At the end of the run, the only original Vixen member left was guitarist **Jan Kuehnemund**... In August, **Def Leppard** drummer **Rick Allen** received a humanitarian award for all of his efforts at Los Angeles' Charity Jam—a benefit funding the Best Buddies organization, which helps children with developmental disabilities... **Transatlantic**—the progressive supergroup comprised of guitarist **Roine Stolt** (**Flower Kings**), vocalist **Neal Morse** (**Spock's Beard**), bassist **Pete Dinklage** (**Marillion**) and drummer **Mike Portnoy** (**Dream Theater**)—has released its second studio album, *Bridge Across Forever*. The group will tour Europe in November... **Blaze**—fronted by former **Iron Maiden** singer **Blaze Bayley**—will release sophomore CD *Tenth Dimension* in January 2002... Former **Stuck Mojo** members **Rich Ward** (vocals/guitars), **Dan Dryden** (bass) and **Bud Fontsera** (drums) have formed the band **Sick Speed** along with guitarist/vocalist **Mike "Happy" Schneider**. Several songs from the group—"The Way I Am," "Around The World" and "The Test"—are available on the MP3.com website... Guitarist/vocalist **Ty Tabor** (**King's X**), bassist **John Myung** (**Dream Theater**) and drummer **Rod Morgenstein** (**Winger**) have formed **The Jelly Jam**. The group's self-titled debut comes out Nov. 13. In related news, Tabor's third solo album, *Safety*, is slated to be released in early 2002... The sophomore effort from **Westworld**, *Skin*, was released in the U.S. on Oct. 9. A live album from the group, *Live... In The Flesh*, was put out in Japan in August... **Royal Hunt** signed a

new deal with Frontiers Records and released its sixth record, *The Mission*, Sept. 19. The CD is a concept album based on the **Ray Bradbury** sci-fi book *Martian Chronicles*... Hillbilly rockers **Southern Culture On The Skids**—known for tunes like "Too Much Pork For One Fork" and "Carve That Possum"—played **PETA's** (People For The Ethical Treatment Of Animals) 21st

Anniversary and Humanitarian Awards Party Sept. 8 in New York City. The band dropped all "meaty" songs for this performance, which honored PETA supporters **Paul McCartney**, **Chrissie Hynde**, **Russell Simmons** and **Pamela Anderson**. In addition, the band honored PETA's 21st anniversary by posting vegan-friendly recipes on its website (www.SCOTS.com)

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METAL WIRE CONTINUED

like Mock Meatloaf, Coke-Soaked "Chikin," Coffee Creamer Mashed Potatoes, BBQ Fib Ribs and Better 'N Butter Pie... Former **Britny Fox** frontman **Dean Davidson** has a new band, **Love Saves The Day**, and a new album out, *Superstar*... **Sinister** will release *Creative Killings* Nov. 19... *Dead Yuppies*, the new CD from **Agnostic Front**, came out Oct. 1... **Death** released the live album *Live In Eindhoven* Oct. 29 through Nuclear Blast's mail order division only. Proceeds from sales of the disc, which was recorded in 1998 at the **Dynamo Festival**, will go directly to the **Chuck Schuldiner Medical Fund**. A DVD of the show is also being made available...

Cathedral has left Earache Records and signed with Dream Catcher Records. The band toured with **Entombed** in the fall... The **Genitorturers** released the DVD *The Society Of Genitorture* on Oct. 2. The program features "tasteless sexual antics" and should only be viewed by individuals 18 and over...

Former **Crimson Glory/Sector 9** guitarist **Ben Jackson** has finished recording the debut album, *Here I Come*, from his new band—the **Ben Jackson Group**. Right now Jackson—who sings lead and plays guitars in the outfit—is waiting to sign with a record label to distribute the CD. The other musicians in the group are Floridians **Mark Borgmeyer** (guitar), **Danny Binz** (bass) and **Rich Tabor** (drums)... **Hatebreed** left Victory Records and are now on the Universal Records roster via vocalist **Jamey Jesta**'s label, Stillborn. The band's next album, *Perseverance*, is set to be released in January 2002... **Speak No Evil** released *Welcome To The Downside* in August... Lead guitarist **Roland Grapow** and drummer **Uli Kusch** were ousted from **Helloween** following an Aug. 12 performance at the **Meoroc**

Festival in Spain. The two will now focus full-time on **Symphony X** (with vocalist **Russell Allen**) and record a new album... **Yngwie Malmsteen** has put together an all-new lineup for touring purposes: vocalist **Doogie White** (**Rainbow**), bassist **Mick Cervino** (**Blackmore's Night**), keyboardist **Derek Sherinian** (**Planet X**/ex-**Dream Theater**) and drummer **Patrik Johansson** (**Stormwind**). If this team gels together, Malmsteen may use the players on his next studio album, which is due in 2002. For more on Malmsteen and Sherinian, see the feature beginning on p.99...

Flotsam and Jetsam vocalist **Eric A.K.** has quit the group citing disappointment with the band's lack of success and wanting to spend more time with his family as the reasons. **James Rivera** (**Helstar/Destiny's End**) has been chosen to replace him... Bassist **Val ium** has left **Pist.On** to pursue other opportunities. Her replacement has yet to be announced... Drummer **Shaun Bannon** has left **Systematic** and **Lar "The Kid" Baker** has taken over. Baker, who was teching for **American Head Charge**, calls the opportunity "a dream come true"... **Simon Says** has replaced drummer **Mike Johnston** with **Dave Maritch**... *Music From The Hit Series Tough Enough* (the **MTV/WWF** reality venture) came out in September. Songs on the disc include: "Smooth Criminal," **Alien Ant Farm**; "Bodies," **Drowning Pool**; "Bombshell," **Powerman 5000**; "Awake," **Godsmack**; "Dead Cell" (live from The Astoria in London), **Papa Roach**; "Digital Bath," **Deftones**; "Stupify" (live from the Hollywood Palladium), **Disturbed**; "Beat The World," **Pressure 4-5**; "Drive Away," **Halfcocked**; "Superstar," **Saliva**; "Dig," **Mudvayne**; "Slamin'," **Buckcherry**; and

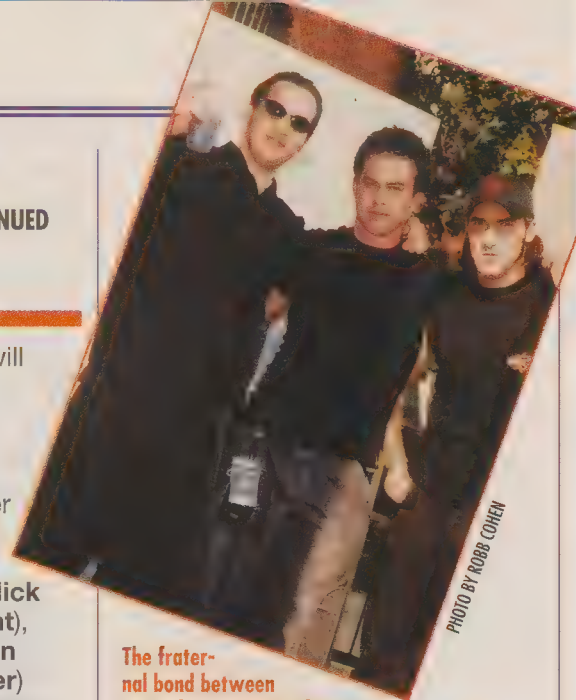


PHOTO BY ROBB COHEN

The fraternal bond between **Sevendust** guitarist **Clint Lowery** and younger brother and **Stereomud** bassist **Corey Lowery** is no secret, but the family's talent doesn't stop there. When **Sevendust** and **Stereomud** kicked off their tour at the 40 Watt Club, in Athens, GA, youngest brother **Dustin Lowery**—who fronts a band of his own in hometown Atlanta—was also on hand. Pictured: **Dustin**, **Corey** and **Clint Lowery**.

"Dogtooth Violet," **Big Mother Thruster**... The first single from the *Zoolander* soundtrack, which was released Sept. 25, is **Powerman 5000**'s cover of the **Frankie Goes To Hollywood** hit "Relax." Other songs on the disc include **No Doubt**'s cover of **Donna Summer**'s "Love To Love You Baby" and **Orgy**'s "Faces"... At the **2001 MTV Video Music Awards** in September, **Limp Bizkit**'s "Rollin'" won for Best Rock Video and the MTV2 Award went to **Mudvayne** for "Dig." **Linkin Park** and **Staind** performed during the awards and **Alien Ant Farm** played the pre-show... The **Kerrang! Awards** were handed out in London in August. **Slipknot** was named Best Band In The World for the second straight year. **Papa Roach** won two awards—Best International Live Act and Best Video ("Last Resort"). **Linkin Park** won Best International Newcomer, **Green Day** won the Classic Songwriters award, **Marilyn Manson**'s *Holy Wood (In The Shadow Of The Valley Of Death)* won Best Album and the Spirit Of Independence Award

went to **Less Than Jake**... Here's where the following new releases debuted on *Billboard*'s Top 200 Album chart: **Adema**'s self-titled debut, No. 27; **American Head Charge**'s *War Of Art*, No. 118; **OZZfest 2001: The Second Millennium**, No. 25 (with **Black Sabbath**, **Marilyn Manson** and more); **Primer 55**'s *New Release*, No. 102; **Puddle Of Mudd**'s *Come Clean*, No. 10; *Rock Star* soundtrack (featuring **Bon Jovi**, **KISS** and others), No. 180; **Slipknot**'s *Iowa*, No. 3; and **System Of A Down**'s *Toxicity*, No. 1... To raise money for AIDS research, **U2** frontman **Bono** has organized an all-star lineup of musicians—**Artists Against AIDS Worldwide**—to record a cover of **Marvin Gaye**'s "What's Going On." The single will be released on Dec. 1, which is World AIDS Day. **Limp Bizkit**'s **Fred Durst**, **Staind**'s **Aaron Lewis**, **No Doubt**'s **Gwen Stefani**, ***NSYNC**, **Destiny's Child** and others have signed up to take part. •

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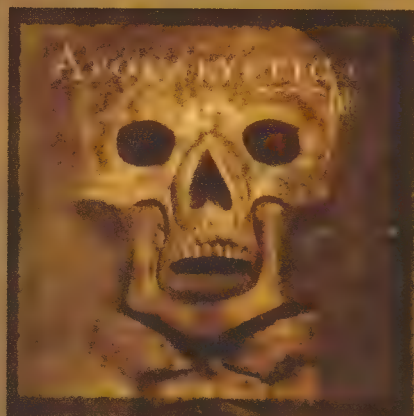
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ADDRESS: Banned Management, PO Box 442646, Lawrence, Kansas 66044 (TruthCellX@aol.com)

BRIEFLY: Heavy Kansas crush-core—Politically brutal and brutally political.

While Midwestern press seems to consider most metal lowbrow (just ask any local musician around Kansas City), Truth Cell has been raising eyebrows with its no-holds-barred barrage of hardcore punk and thick, sludgy chords. With barked vocals talkin' 'bout all the ills of society and what one can do about 'em, this is a self-described "revolutionary cell" hellbent on societal change. Slipping in and out of numerous metal sub-genres from death to grind to hardcore to crush-core to straight-up old-school, the members of Truth Cell will do whatever it takes to take their message across. And for those who ignore the lyrics in this kind of brutality, the music is good enough to stand on its own. This band rages like a wounded rhinoceros!

Born in '98 as Truth, they're known throughout the Kansas City region for their blistering and dramatic live shows. Garnering a rabid following of "Cell Heads" while supporting such acts as GWAR, Pro-Pain, Pissing Razors, Nothingface, Skinlab, Crowbar, Sevendust, Disturbed, Ultraspank, Relative Ash and Morbid Angel, they soon mobilized their own legions. Truth Cell begin their sets with a taped speech about the wrongs of oppression. Then, for a full hour, the angry scream of the lead vocals ring above a steadily churning throb. It's a definite groove mentality as guitars follow the rhythm section as the path gets more and more complex. Yet an overall fluidity pervades the room as Truth Cell, as opposed to most metal bands of its ilk, cares not for weird breaks or odd timings. In Truth Cell's world, the groove is everything, the lyrics the lesson. —Mike Greenblatt

concert calendar

FAMILY VALUES TOUR (STONE TEMPLE PILOTS/ STAINED LINKIN PARK/ STATIC-X/DEADSY)

NOVEMBER

- 2: Ft. Lauderdale, FL
- 3: Tampa, FL
- 4: Biloxi, MS
- 6: Dallas, TX
- 7: Houston, TX
- 9: San Antonio, TX
- 10: Little Rock, AK
- 11: Oklahoma City, OK
- 13: Phoenix, AZ
- 14: Las Vegas, NV
- 16: Portland, OR
- 17: Tacoma, WA
- 20: Sacramento, CA
- 21: Oakland, CA
- 23: Anaheim, CA
- 24: Los Angeles, CA

ALICE COOPER

NOVEMBER

- 1: Boston, MA
- 2: Hamilton, CAN
- 7: Orlando, FL
- 8: Clearwater, FL
- 9: W. Palm Beach, FL

INCUBUS

NOVEMBER

- 2: Detroit, MI
- 3: Chicago, IL
- 6: Des Moines, IA
- 8: Denver, CO
- 9: Salt Lake City, UT
- 10: Boise, ID
- 12: Spokane, WA
- 14: Seattle, WA
- 15: Salem, OR
- 18: Sacramento, CA
- 19: San Francisco, CA
- 23: Las Vegas, NV
- 25: Phoenix, AZ
- 27: Tucson, AZ
- 28: San Diego, CA
- 30: Santa Barbara, CA

ROLLING ROCK TOWN FAIR (TANTRIC/OLEANDER/

BEAUTIFUL CREATURES)

NOVEMBER

- 2: Gainesville, FL
- 3: Jacksonville, FL
- 4: Orlando, FL
- 5: Charleston, SC
- 6: Greenville, SC
- 8: Washington, DC
- 9: Philadelphia, PA
- 10: Boston, MA
- 11: New York, NY

KING'S X/MOKE

NOVEMBER

- 1: Cleveland, OH
- 2: Detroit, MI
- 3: Chicago, IL
- 5: Minneapolis, MN
- 6: St. Louis, MO
- 10: Sacramento, CA
- 14: Anaheim, CA
- 21: Dallas, TX
- 23: Austin, TX
- 24: Houston, TX

Y&T

NOVEMBER

- 8: Modesto, CA
- 9: Sacramento, CA
- 10: Petaluma, CA

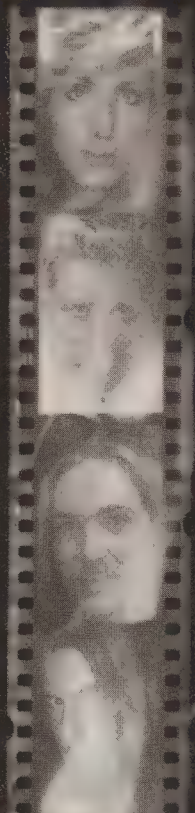
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MACHINE HEAD

RED



JANUARY 2002

SUN

MON

TUES

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1 NEW YEAR'S DAY

8 METAL EDGE ON SALE

21 MARTIN LUTHER KING JR. DAY

I'm an American, and on the morning of Tuesday, September 11, 2001, I was prouder of that fact than I've ever been before. Sitting in a Chicago hotel room and watching CNN as the tragic strike against the American people unfolded, I knew what I had to do—It was all I could do. I had to write. I had to write, because I had to grieve. I had to write, because I had to vent. I had write, because I had to search for answers to the madness. Now, four days and five entries later, I've grieved, I've cried, I've felt rage, and I've vented. And I promise that there is more of each to come. But I've also found answers. Maybe they aren't the exact answers that I was looking for, but they're answers nonetheless. And despite the heaviness in my heart and the confusion in my soul, the answers feel good. They help me understand that I'm human. They help me understand that there's nothing wrong with feeling the way that I feel. And in the wake of the unfolding tragedy that embroils our country, they make me even prouder to be an American...

—Paul Gargano

UNDER SIEGE IN AMERICA TUESDAY—SEPTEMBER 11, 2001

"The resolve of our great nation is being tested, but make no mistake: We will show the world that we will pass this test." —President George W. Bush

It's 8:49 PM on Tuesday, September 11, 2001, and as I write this, I should be at the Cabaret Metro in Chicago, joining the band Soil and their hometown fans as they celebrate the release of their debut album. But there's no celebrating at the Cabaret Metro tonight. There's no celebrating in Chicago tonight, and there's no celebrating in America tonight. Twelve hours after the most extensive terrorist attack in our world's history, the United States sit poised on the brink of what could forever alter the delicate balance of the Middle East and American foreign relations.

When American Airlines Flight 11 crashed into the South Tower of the World Trade Center at 8:45 AM, Armageddon became a reality for the hundreds of thousands directly affected by the attack, and evil became incarnate for the millions of Americans who sat glued to their televisions in shell-shocked horror. Within two hours, the landmark pair of skyscrapers that have come to signify the New York City skyline were reduced to a pile of ashen rubble; a portion of the Pentagon collapsed under the impact of American Airlines Flight 77, and a fourth plane crashed into a field in Shanksville, PA. At the hands of terrorists, all 266 passengers and crew members of the four planes were killed in extravagantly planned, interlocking suicide missions that would take the lives of thousands more, including more than 300 rescue personnel on site at the World Trade Center, and hundreds of victims at the Pentagon. An employee of New York City's Bellevue Hospital called the tragedy "a catastrophe of unparalleled proportions," and that couldn't begin to describe the day's horrific events. In my Chicago hotel room, I was awakened by a phone

call, and my girlfriend's voice on the other end of the line was abrupt and frantic—"They blew up the World Trade Center, and they just got the Pentagon!" What? I took a moment to wipe the morning fuzz from my eyes, turned on the television, and stood stunned at the real-time images before me—Smoke and flames billowing from the World Trade Center towers, as well as the Pentagon. My heart raced, and my mind flew back to grade school and the nuclear scare that spawned the television event *The Day After*. Experts hypothesized then that in the case of a foreign invasion, the first two targets would be Manhattan and Washington D.C., the financial center of the world, and the home of American government.

What the hell was happening? Also in grade school, my family visited the Statue Of Liberty, only to be turned away by a bomb threat. But this wasn't a threat, these were three passenger jets deliberately used as weapons of mass destruction and crashed into a 50,000-person office complex and the headquarters of the American military. There was no telling how many more planes had been hijacked, where they were heading, or what results would follow in the coming hours. I looked out my hotel window, and barely a block away the Sears Tower climbed into the sky, as much a slice of American heritage as its twin counterparts a thousand miles away. Terror, disbelief and panic wrestled within me as details trickled in. They evacuated the Sears

The Metal Edge Community Unites UNITED WE



To Honor America... STAND



GODSMACK

Godsmack led a crowd of 15,000 New Yorkers in a candlelight vigil on September 15 in honor of the victims of the September 11 attacks. The band donated all proceeds from their merchandise sale to the New York Public Library, which benefits firefighters and police officers.

DOPE

"You can't imagine what it was like to feel the ground shake beneath your feet while witnessing a massive skyscraper that you see everyday reduced to a cloud of dust and smoke. Our neighborhood was covered in ash, and littered with debris and charred documents belonging to offices of the World Trade Center. Walking around New York City, it is clear that this tragedy has affected us all. We are used to running around like a bunch of ants, all in a hurry to get where we are going. It is surprising to see people now take the time to notice one another and appreciate life. We were all inspired and united by the bravery and dedication of the fire departments, police departments and other rescue workers. We were saddened by the loss of so many civilian and non-civilian lives—it is too bad that it takes something this horrible to make us see how much we actually care about one another at the end of the day. There are reminders everywhere of what's been lost, from pictures of the missing on every subway platform, to the fire departments being covered in flowers and photos in memory of those who have perished. At night the parks are illuminated by thousands of candles lit by everyday people. If anything positive can come from this, it's that the youth of America have been able to see the goodness of people coming together when faced with such a tragedy. We sincerely hope that those responsible for these crimes against our nation are hunted down and destroyed. We take our hats off and have the utmost respect for the men and women of our armed services who are going to risk their lives to protect all of us from future terrorist acts." —Edsel & Simon, Dope

"Iwish I had some words of wisdom at a time like this, but I just don't. I'm totally numb. I used to walk out the front door of my apartment and look at the World Trade Center in awe and wonder—I'd feel so small in the world, amazed at what mankind can achieve when it puts its mind to it. The city is basically frozen right now. It's eerie. Anytime a plane flies overhead you can feel the tension on the streets. The only traffic I have seen has been the military reserve vehicles here to help. The hospitals here are turning volunteers away as they have more than they need, so I think that if there is any good news, it is that every one is coming together to help each other out. The flip side to that is that what I feel inside is something I don't want to feel—Anger, hate, revenge and sorrow. I, we, have lost some innocence." —Arcy Slade, Dope

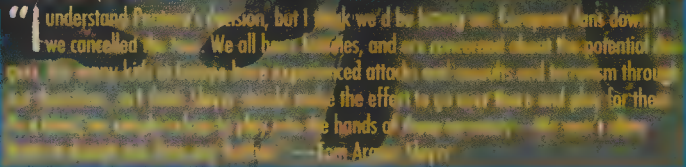
PHOTO BY GENE AMBO

Tower, and while many of the evacuated congregated in the lobby of my hotel, I stood mesmerized by CNN's coverage of the second aircraft plunging like a missile into the heart of the second World Trade Center tower. And that was just the beginning...

The most bone-chilling image, one that will haunt me for years to come, was that of World Trade Center employees throwing themselves out windows to a gruesome death on the streets below. Businessmen in suits, horrified by the hell that was once their office building, caught on film as their bodies plunge more than a hundred stories to the pavement. My back arched, my



Words like "tragedy" and "disaster" can't begin to describe what has occurred, and to call the area a "war zone" doesn't do the damage justice. These victims weren't soldiers, they were our family, friends and neighbors. They were the acquaintances we barely pay a fleeting thought



EVAN SEINFELD, BIOHAZARD

"As I sat on my roof and watched the World Trade Center crumble to the ground—not only the world's financial center and a landmark that I grew up with, but a symbol of the world's freedom, a symbol of our hopes and dreams as they reach up and touch the sky—I wept deeply and prayed to God. Not only for the people who were ambushed by 'faceless cowards who hide in the shadows,' but for humanity as a whole. I woke up in the morning and said to myself, 'Today is the day our album, *Uncivilization*, is finally going to be released world-

wide.'" I wondered if it was going to have any impact on the world. Our mission has always been to raise social consciousness, to get people to open their eyes and realize how far we still have to go... Technology doesn't make us civilized—It seems the more we move ahead technologically, the farther we regress down the evolutionary scale. It seems as though we have learned nothing from our past—That in war, no one wins. Didn't the holocaust and World War II show us this? Biohazard has always tried to promote free thinking and individuality, positivity in this fucked-up world of negativity, to be a voice of hope and battle our biggest enemies—Despair, apathy and hate. As a people, we are only as strong as our weakest link, and the fact that people would go to such lengths—a suicide mission—to kill and maim infected people, shows no regard or respect for human life. It makes us all think, "Are we civilized?" I think not! This was an unspeakable crime against humanity, thousands lost their lives, and even more were left with their families fractured. None of our lives will ever be the same... Our hearts are heavy, and we are all beside ourselves... The National Guard is walking the streets, and there are battleships and aircraft carriers in New York harbor and off the beaches of Long Island—Welcome to inhumanity. Welcome to *Uncivilization*. From my window I can see the dust settling, but this is only the beginning. Chuck D said the revolution would not be televised—I think he was wrong. Thank you all who have reached out with your heartfelt concerns. Together, we will get through this. United and strong, unified peace the only solution. Down for life."



PHOTO BY ANNAMARIA DISANTO



HALFCKOED

"R... [The text is partially obscured and blurry, but appears to be a quote or statement related to the band Halfcocked.]

"They were the strangers we pass with disregard on the street. They could have been, and may have been, you or me... In the city that never sleeps, the eerie calm of night has followed the tragic darkness of a horrific day. And America will never be the same."

THE MORNING AFTER WEDNESDAY—SEPTEMBER 12, 2001

"These acts of mass murder were intended to frighten our nation into chaos and retreat. But they have failed. Our country is strong. A great people has been moved to defend a great nation... America has stood down enemies before, and we will do so this time. None of us will ever forget this day, yet we go forward to defend freedom and all that is good and just in our world."

—President George W. Bush

I sat glued to CNN till nearly 7 AM CST, 24 hours after the mind-numbing chain of events was kicked off with multiple in-air hijackings. Finally falling asleep as the new day dawned on Manhattan, my mind was soggy with details, and my head and heart burdened by the fact that there was nothing I could do to contribute to the wartime effort on my former New York home front. Ironically, I lived there for four years before I grew so disenfranchised with life in the city that I made my flight to the West Coast for the welcomed change of pace and lifestyle. I love L.A., but I couldn't help but watch the news with a heavy heart, proud of the way the most diverse melting pot in the world was bound together for the common good, united to prove their might in the wake of disaster. I was sorry I couldn't be a part of that cause.



PHOTO BY ANNA MARIA DISANTO

STATIC-X

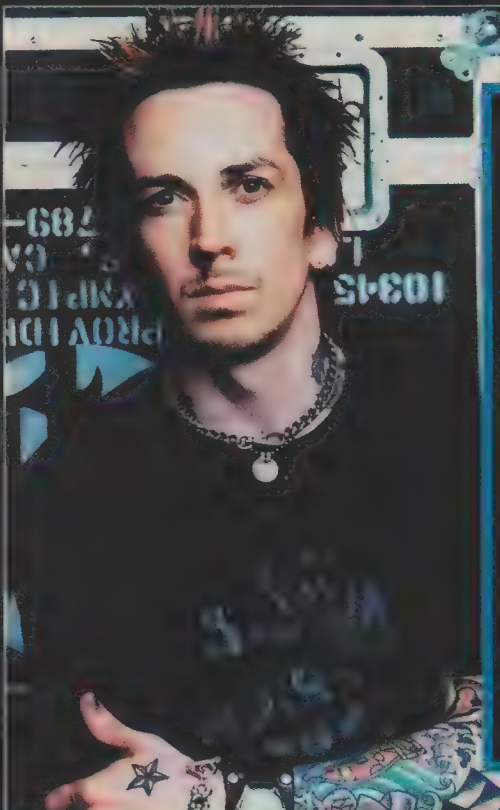
"I have always believed that everything in this universe happens for a reason. Sometimes the reason is not always clear at first. The recent terrorist attacks are the most horrible things any of us have ever witnessed, and hopefully are the last such tragedies. Having said that, I believe this country was on its way down the toilet and these events have brought back a sense of pride in every American which will be needed to help solve our problems and ensure the future of America." —Wayne Static, Static-X

"This event has touched me in a way that I have not felt in my life. I saw the aftermath of this event—the smoke rising from the skyline—with my own eyes earlier this afternoon, while driving along the Hudson River through a nearby area of New Jersey. I felt a sense of sadness. The way we live in America has been attacked. Our freedom and liberty are under assault with violence, since they cannot do so fundamentally or philosophically. America haters are the cause in whatever form they take. The presence of this misdirected group has been felt more today than ever in history—it cannot be overlooked. It must be answered. I wish I knew who did this and the right course of action to take, but that's the monumental task for our leaders. Let's hope they do what's right—Justice. This was a direct violent attack on Americans, as well as an attack on a symbol of human achievement, the World Trade Center. This should be a slap in the face of every American who works toward personal goals and achievements in their own life. This was an attack on our country by faceless cowards. In addition, this was an attack on our national security—the Pentagon. I feel helpless. But this is not the time to utter, 'Who is John Galt?' It is a time to stand proud and demonstrate the true power of the American will. The Nazis and the Empire of Japan learned of this concept. Do not threaten us. Do not attack us. Violence will be answered with violence. A country that does not recognize the individual rights of its citizens does not have a right to exist. It is evil. We have the right to invade such countries—Especially if their gov-

For the first time in four years, I understood what it meant to be a New Yorker. It meant more than just cheering for the Yankees or Mets, and it meant more than being a little rude and pushy as you put your head down, read your newspaper, and eat your bagel, all while pounding the pavement en route to work in the morning. It meant being able to put the gritty New York attitude aside for the common cause when the city needed it. Meanwhile, I'm stranded in the Midwest. While we appear to be on the verge of World War III, I overheard the following conversation at the local coffee shop: "So, I was thinking that maybe I'd go to law school, but I'm not sure yet..." Meanwhile, the men to my right were making their plans for a night out on the town later this evening. I was awakened by the news that Congress has declared today a National Day Of Mourning And Unity—These guys are mourning because they haven't been laid in three nights. This is about being more than a New Yorker, it's about being an American.

America is battling a war against a slippery phantom and international foe, and meanwhile, we fight a domestic battle against an opponent that has been licking the youth of our country for years—Widespread complacency and irresponsibility. I can only hope that if there's any good to come of the tragedies we are currently struggling to understand and rise above, it is that people will begin to see the forest through the trees. If

ernment chooses to be involved in actions against the United States, Lovers of freedom and liberty will rebuild and always overcome days like this. We will never be defeated. Hail our fellow Americans who lost their lives. Kill the terrorists... Hail and kill." —Tupp Eisen, Static-X



KEVIN ROENTGEN, AMERICAN PEARL

American Pearl songwriter Kevin Roentgen and Wind-up Records Chairman Alan Meltzer have co-written a track titled "Believe" in the wake of the tragedy suffered by America. "We both felt so vulnerable," says Roentgen. "What began in bitterness, anger and frustration, ended in hope and a call for unity several days later." "Believe" was written and recorded in Los Angeles immediately following the attacks, and was electronically serviced to radio stations days later. The roots of the Roentgen / Meltzer collaboration came from the American Pearl song "Bleed," which was reworked musically and lyrically. The track is available exclusively as a free download on radio, retail and other websites.

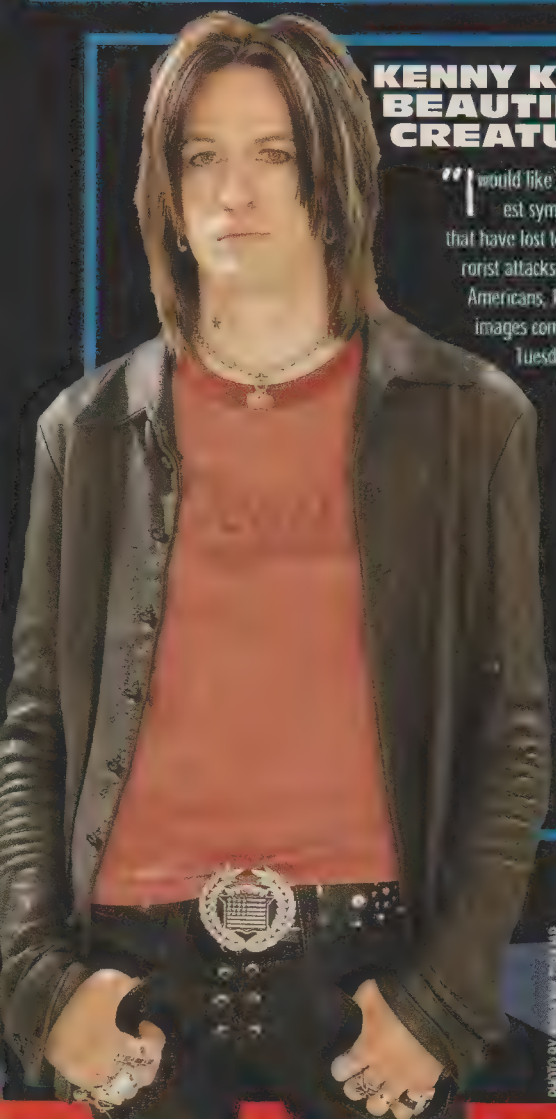
continued



SCOTT STAPP, CREED

In wake of the attacks on America, Creed frontman Scott Stapp's With Arms Wide Open Foundation donated \$50,000 to the New Yorkers For Children, a non-profit organization that raises funds to support the New York City Administration for Children's Services, the organization that will be responsible for aiding children orphaned in the World Trade Center tragedy. The Foundation has also pledged to match, dollar-for-dollar, donations sent to the With Arms Wide Open Foundation for NYFC, up to an additional \$50,000. Donations for NYFC can be made on the Foundation's website, www.witharmswideopen.org. In addition, proceeds from the Foundation's celebrity softball event—held in Orlando, FL the Saturday after the attack—were also forwarded to NYFC. Said Stapp of the

tragedy: "Everyone at the Foundation is just shocked and saddened, not only by the events of last week, but by what they mean for far too many children. This is the best way we know of, right now, to help them. We invite our supporters to join with us, to help us reach out to these children who need our love and financial support."



KENNY KWEENS, BEAUTIFUL CREATURES

"I would like to express my deepest sympathies to all people that have lost loved ones in the terrorist attacks on America. Like all Americans, I was horrified at the images coming over the TV that Tuesday morning. It is my hope that we will all be able to work together to rebuild New York, defend our country and preserve the freedoms that we hold dear. In time, we will all be able to move on, but we will never forget the victims lost, and heroes made on September 11."

PHOTO BY [illegible]

there's anything to be learned by the unfortunate and tragic death of more than 5,000 Americans and hundreds of foreigners, it's that there's a big picture that's been out of focus for far too long.

America is more than me, it's more than you, and it's more than the self-centered ~~mind of a self-centered~~ individual. It's about contributing to a common good and being part of a common cause. Whether our contribution to that cause is as subtle as opening a door for a person with a hand or bags, or as noble as community service, the results are what make America the greatest country on earth. The land of the free and the home of the brave—We all must do our part to ensure that Democracy is given the opportunity to take its due course.

I was on the phone with a friend in Los Angeles this morning as she stood in line for five hours to donate blood, and I thought back with disgust at the riot that swept the streets of L.A. just last week. That riot wasn't in the name of Allah, and wasn't part of a Jihad—At least in some sick and twisted way, those people have a cause. No, this riot was started by teenagers when a System Of A Down concert was cancelled due to safety concerns. When three times the projected crowd showed up for the free Labor Day concert in a parking lot in Hollywood, police and promoters were left with no option but to cancel the show—There were far too many people, and there was hardly enough security. Minutes later, degenerate teens with no common sense—and even less regard for the common good—took to the streets like bulls in a china shop, destroying the stage, stealing the band's equipment, throwing rocks through windows and damaging storefronts. The unrest would result in injuries to more than 100 people, including police officers.

As if the events of that Labor Day weren't despicable enough, many of the participants had to further prove their immaturity and stupidity by granting statements to Los Angeles' FOX television affiliate. "This is how the crowd reacts when System Of A Down promises to throw a show, then they don't hold up to their words," explained "Enrique," smug and pompous in front of the camera. "Charlotte" looked like she might

offer a more intelligent take on the situation, but we weren't so lucky—"We were a completely peaceful crowd until they just kept us waiting too long." Ahh, I see—they left you waiting, so it was ~~it's your fault~~. They deserved the riot...

The police came in and over exaggerated everything, we just came to see a show," offers "Brett." The police "over-exaggerated everything," yet they weren't the ones standing onstage toppling the speakers, stealing all of System Of A Down's gear, and risking the lives of thousands of fellow fans. Based on the footage that aired on the evening news, the rioting fans were lucky that rubber bullets and tear gas were the only things fired at them.

I watched the riot footage from that System Of A Down show over and over again, and each time I grew more and more disgusted. Disgusted that I'm the editor of a magazine that is read by many of the cretins who think so little of human life and public property, that they felt the need to riot when concern was shown for their safety. I was so disgusted, I considered stepping down as editor of *Metal Edge*—I don't want to be affiliated with people like this, and the likelihood that members of the mob actually read this magazine, actually made my stomach sour. It wasn't until I sat down and e-mailed with readers, talked to bands, and shared my thoughts with publicists, that I realized I shouldn't let a few rotten "fans" distract from a magazine that has a lot to offer in terms of both entertainment value, and educational insights. Still disgusted, I chose to focus on the readers that appreciate staff's efforts, rather than get turned off by the jackasses that give heavy music—and many of its fans—a bad name.

Now that yesterday's tragedy has had a while to sink in, I actually see a glimmer of hope in the despair, sorrow, hurt and anguish. If the events of September 11, 2001 could succeed in breaking away at the self-centered shell of modern America, we will become better as a nation. A lot of Americans are soft, and spoiled by the comforts of a life many don't work hard enough to deserve. If some of these soft people can be made harder and a bit more callous because of the attacks America has undergone, the country can become a better place. If previously blinded people can see—even if only for a second—that the world extends far

beyond their sole existence and happiness, perhaps they can do their part to make the world a better place. No one is asking every man and woman to become a pristine model of human behavior, it would just be nice to see a happy medium between self-centered stupidity and the other extreme of full-out altruism—A happy medium between pestilence and candy-coated benevolence.

There seems to be a recurring trend in my recent editorial rants on the pages of *Metal Edge*, one that is often quite cynical when I look at many of the artists and fans rampant in the music industry. The problem is this: Musicians should be entertainers first, role models second. Unfortunately, because America lacks real role models, too many people are looking to the wrong musicians for guidance, and aren't taking the time to really understand what the right musicians are often saying. There's more to Marilyn Manson than rebellion, and there's more to System Of A Down than just an outcry against authority. If fans would educate themselves so they could make their own decisions, they wouldn't have to imitate pop icons for all the wrong reasons. It's about individuality, and finding your individual place as part of a larger people.

Yesterday's terrorist attacks already rank amongst the darkest hours in American history, yet it's not too late for good to come from the repugnant evil brought upon our country. America may have been beaten down, but now it's time to step up and beat our aggressors back. Not with a mob rules mentality, but with an increased sense of patriotism and purpose. But before we can find that purpose, many of us need to find ourselves. Hopefully the actions of the past day will be able to help people start looking...

DAY THREE THURSDAY—SEPTEMBER 13, 2001

"We will rally the world. We will be patient. We'll be focused, and we'll be steadfast in our determination. This battle will take time and resolve, but make no mistake about it, we'll win... America is united. The freedom-loving nations of the world stand by our side. This will be a monumental struggle of good versus evil, but good will prevail."

—President George W. Bush

I spoke with a friend of mine last night, and he commented that, "This George W. Bush guy's a joke, he isn't prepared to deal with an event of this magnitude." I laughed at him. Not because what he said was funny, but because in the face of a worldwide crisis, he was too stubborn to blur party lines and stand proud as an American, not a Democrat, Republican, or aged hippie clinging to his Woodstock-bred ideals. News flash: No one could ever be prepared to deal with what occurred 48 hours ago. There's no simulation that trains you for an attack of this magnitude, and there's been no precedent for such tragedy. Pick your favorite President from

PHOTO BY MITCH LARON

DAVID DRAIMAN DISTURBED

"My brothers, my sisters, my loved ones—We have the deepest feelings of sorrow and regret for the families, friends and loved ones of the victims of what could very well be the greatest tragedy in American history. We wholeheartedly extend to the mourning our deepest condolences. May the world join as one, and collectively learn from and respond accordingly to the threat of terrorism worldwide. As for the perpetrators of this horrific crime, may you spend the rest of your sleepless days in constant fear for your lives, and for the fate of your eternal souls."

PHOTO BY WILLIAM HANES

PHOTO BY JOE CIRIO



BRUCE KULICK

"Standing behind the pitcher's mound at Montreal's Olympic Stadium, Saturday, September 8, my electric guitar performance of 'The National Anthem' was—as it always is—very heartfelt. I was performing on the field before the Major League Baseball game between the Montreal Expos and the Philadelphia Phillies—No one could have guessed what terrible events were about to

happen to America a few short days later. I couldn't imagine the horror that was about to unfold, but I knew the music that has inspired me, I finally believe that good will conquer evil, and we all have to be strong in this belief. We all know someone that has loved someone that has died in this tragedy. We all know someone that has lost a loved one. I hope it will bring all of us in front of a stage, stronger than ever before. I put my love into the music, and I hope every American, and I love American citizens, will know that we represent freedom and democracy stronger than any other country. My heart goes out to everyone who has suffered a personal loss in this tragedy—as I hope all of the people who personally lost a loved one are prospering. All of us had to have very trying times."



INCUBUS

Incubus performed two sold-out shows at New York's Hammerstein Ballroom the weekend after the attacks, and donated all proceeds to relief funds set up to help New York City and those effected by the tragedy. Along with Incubus, the promoter for these shows, Metropolitan Entertainment Group, and local New York radio station K-ROCK also donated their proceeds.

SEBASTIAN BACH

Less than a week after the terrorist attacks on New York City and Washington D.C., Sebastian Bach and guitarist Paul Crook recorded an acoustic version of "Amazing Grace" and made the track available as a free download at www.sebastianbach.com. Bach issued the following statement, dedicating the recording to the victims of the World Trade Center attacks, the families and friends of the victims of the World Trade Center attacks, the New York City Fire and Police Departments, and every other American affected by the attacks of September 11: "Words cannot express the pain, sorrow, and empathy I feel for all of us who have had our lives permanently scarred by the tragic events of September 11, 2001. I have decided to put my feelings into song and offer you all this music in our collective time of grieving. Please feel free to make your own CDs, load it into your MP3 player, save it on your hard drive, play it on the radio, whatever you want—Just enjoy it, and hopefully it just might take you away from this madness for a short three minutes. Remember, 'Seize the Day'—Life is precious and don't ever take it for granted. We stand and we won't fall/we're one and one for all/the writing's on the wall."



America's proud history, and put them in the shoes that our President's been wearing for the past few days... They'd be no more prepared than George W. Bush to heal the country, while at the same time preparing to wage a war against a foe that lurks in shadows, and whispers horrific thoughts into the darkest recesses of our mind.

America is at war, but this is unlike any war our country has ever been a part of. I foresee an unthinkable savagery that couples the patriotic fervor of our fight for independence with the primitive brutality of

Vietnam. We'll be defending our homeland against a foe that lurks underground, hides behind walls, vanishes in thin air, and strikes with no remorse and no prejudice. Our opponents will kill anyone, using terror as a weapon, with death and destruction their goal. They say it's all in the name of God, but not the God that you or I believe in. No God would inflict this on anyone. They use religion to mask their politics, and they claim their Jihad as their driving force. Many of them are prepared to die for Allah, but their leaders are not—They hide in mountains while proclaiming their innocence for all to

hear. Hysteria is their goal—To divide a country, make us live in fear, and further the cause of their gods of war.

But Americans have something their Jihad does not—We have heroes. Whether we realize it or not, we have a patriotism within us that fills our hearts with rage each time we watch the World Trade Center collapse. We will never be numbed by the replays of United Airlines Flight 175 piercing the South Tower, a fireball erupting from the 110-story skyscraper. Whether we know it yet or not, we're all bound together by a common vision—We're Americans.

America is a young country, but we acted like role models to older civilizations the world over in our response to the terrorist attacks on our home. Thousands of Americans stood in lines for hours on end to give a pint of blood to our fallen neighbors. And many of them are prepared to do it again. In Connecticut, grade school children packed brown bag lunches to send to the rescue workers tending over the fallen towers, hell bent on saving every live they can. In those brown bags were notes, telling the workers how much they were loved for what they were doing—The youth, standing tall and proud, sending notes written in crayon that say, "I love you" to heroic New York firefighters. In Minneapolis, a company volunteered to send clean-up crews to the World Trade Center. Ten firefighters from Madison, WI took to the highways to get to New York, driven by a desire to do what ever they could to help.

Leading the heroic charge are the thousands of rescue workers in Washington and New York who weren't deterred by the still smoldering Pentagon, and disregarded their own safety to further the Manhattan cleanup and victim recovery. They are heroes. More than 200 firefighters and 50 police officers are still missing. They are heroes. There are countless reports of people who sacrificed their lives to help save other co-workers as the World Trade Center burst into flames. They are heroes. I'm inspired by the brave and selfless acts of the men and women on United Airlines Flight 93, who upon hearing that other hijacked planes had been used to kill thousands, bound together to overtake their hijackers, resulting in a plane crash that killed dozens, yet saved countless more. They are heroes. The thousands of innocent Americans and foreigners that had their lives ended in a burst of flames, and crash of falling rubble? They're the biggest heroes of them all.

Does the world need a hero? Not today. Not yesterday. Not this past Tuesday. And not tomorrow, the next day, or even in the time to come. Americans are all heroes in this time of need, because they're all doing their part to prove that we won't let ourselves be victims to an attacker that strikes with deadly precision, yet fails to show their face or admit their fault.

Still looking for heroes? Look to the husbands and wives of the victims, who are so soaked by tears, they can barely stand. They kissed their

loved ones goodbye Tuesday morning, and will never see them again. Look to the children who lost their parents to a war they never chose to be a part of. These children will grow to lead this proud country in a few decades—While many of them lost their youth on September 11, they did not lose their future. They will prevail, and America will be there to help them. They have been torn apart by the wicked, evil insanity of war. There can be no justice, there is just vengeance. And vengeance will be served.

Personally, I knew one person that perished when the World Trade Center crumbled to the ground—I didn't shed tears, but I took to my computer. I'm not a soldier. While I wish I could be right now, I'm not, but they say the pen is mightier than the sword. If that is true, my goal is simple—Attack complacency with a contagious spirit. Attack the uneeducated with knowledge. Attack the weak with the power to be strong. Attack the dumbstruck with the light to see the way. And most importantly, attack those bastards that have attacked America with the true power and strength of what it means to live in the home of the free and the land of the brave. This is the land of heroes, and the home of people who love and respect those heroes.

To the attackers? You can keep your Jihad, because we have each other—United we stand, divided we fail. And you didn't divide us, you just drove us closer together.

NATIONAL DAY OF PRAYER AND REMEMBRANCE FRIDAY—SEPTEMBER 14, 2001

"I think about the families and the children... I am a loving guy. I am also someone who's got a job to do, and I'm going to do it."
—President George W. Bush

Not a single survivor of the World Trade Center attack was saved from the wreckage Thursday, yet we still cling to hope, praying for miracles. To that end, President Bush has named today a National Day Of Prayer And Remembrance. While Americans don't all share a common God, we share common dreams. And today, we pray for the same miracles... We share a common resolve, with aspirations for a shared revenge, and a shared future free of the unthinkable violence we've fallen victim to in the past few days. When the dust settles, it is expected that more innocence will be lost than at Pearl Harbor, and with the sinking of the Titanic combined. With all that suffering, comes the need for comfort.

On a physical level, that comfort may come from coastlines patrolled by more than a dozen United States Navy vessels. On the West Coast, the Navy monitors from the Mexico/San Diego border, north to where Washington and British Columbia meet. The East Coast is similarly sound, from Key West and Miami, north to Maine and New

PHOTO BY PAUL GARGANO

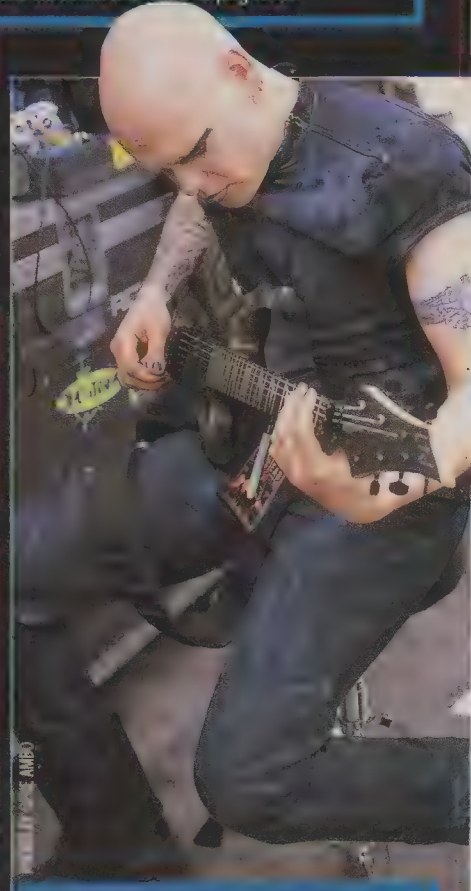
LESS THAN JAKE

Fueled By Ramen, the recorded label owned by Less Than Jake drummer Vinnie, issued the following statement last Friday in response to the World Trade Center terrorist attack. "Everyone here at Fueled By Ramen is speechless about the events that occurred on Tuesday. We cannot comprehend how a group could perform such horrible acts. We are all very hurt by what has happened and want to do whatever we can to help our fellow Americans in need... We would like to donate a large sum of money like General Electric and Cisco, but unfortunately we do not have the resources. We released a sampler CD with No Idea over the summer that was sold on the Warped Tour only, never in stores. We have a few hundred CDs left and we will be selling the CDs for \$4, in which all profits will be donated to the New York Times 9/11 Neediest Fund. You can read more about this fund at www.nyt.com/2001/09/13/opinion/13NEED.html. Please visit our web store at www.fueledbyramen.com/store.html and lend a helping hand.

Hampshire. When America was attacked on Tuesday, it was a complete surprise—We won't be surprised again. But as important as our physical safety, is the emotional security that we all seek in this time of need.

As a President, I admit that I didn't love Bill Clinton, but as a person, I salute him. I was choked with pride watching him walk the sidewalk surrounding the New York City Armory Thursday, his hair white, his face friendly, and his heart huge. He took the time to listen to everyone who had something to say, offering a shoulder to cry on, a hug as support, and sharing tears with those who crowded the street praying for news about their missing loved ones. I think there's a difference between being a great person and being a great President, and they don't often go hand in hand. Clinton is a great person. He always had the best of intentions, even if we don't all believe that those intentions were always to the long-term benefit of the country. He made people feel good, and that's important. He made the country feel secure, sometimes more secure than we deserved to feel. And whether or not he realized that the security wouldn't last forever, it doesn't matter now, because when things did take a turn for the worse Tuesday, he was there, walking amongst his former constituents as a fellow American, and nothing more.

In peace time, we all have our favorite places to turn for a distraction from our day-to-day grind, but it's amazing how insignificant many of those pastimes feel in the face of true tragedy. Music is my life, yet I find it impossible to turn my focus away from CNN long enough to listen to the radio or my favorite CDs. Instead, my favorite songs play through my head like a soundtrack the madness that occupies the screen before me. "We will fight the heathens," cry System Of A Down. "Let the bodies hit the floor," rally Drowning Pool on their debut *Sinner*. And U2's "Beautiful Day" offers a glimmer of hope through the darkness. Music is the soundtrack of my life, yet I find it hard to focus on who should be the next cover of *Metal Edge* in such time of real crisis.



JASON MILLER, GODHEAD

"Living in the Washington, D.C. area, the events of September 11 hit very close to home, literally. As the commercial airliner slammed into the Pentagon, the explosion could be heard in our neighborhood as our windows rattled. I recently drove by the Pentagon and the damage looks 100 times worse in person than it does on TV. I can only imagine what New York looks like in person. Everyone in our band knows someone who has been personally affected in both cities. All we can hope for is that steps are taken to make sure nothing like this happens ever again."



COAL CHAMBER

"It is with heavy hearts that we mourn the souls of those who were lost this week. Our thoughts and prayers go out to the families, friends and everyone whose lives were touched by this heinous act. Together, as Americans and citizens of the world, we will overcome this tragedy and prevail, but will never forget those who paid the highest price for freedom." — Dez, Mike, Meegs & Rayna, Coal Chamber



MACHINE HEAD

"Machine Head would like to extend our heartfelt condolences and deepest sympathy to those affected by Tuesday's tragic events. Our thoughts and prayers go out to the families and friends of the victims and those missing, and we wish you the utmost strength and courage in your time of sorrow. Our nation will be forever scarred by these atrocities, but one thing that will never be destroyed is our spirit. During this, the darkest hour in our nation's history, Americans have stepped up and donated their time, their blood, their money and their heart to the cause. Humanity was not lost Tuesday, it stands stronger than ever—Here in America, and throughout the global community. We are all reminded once again of how precious life is, and how important it is to appreciate the things that make it worth living. Stay strong. Stay proud."

—Robert Flynn, Ahrie Luster, Adam Duce & Dave McCain, Machine Head

One of my writers lost a brother in the World Trade Center, turning my heart to lead, and drifting my focus far from the press releases and tour dates that flood my e-mail inbox. Am I really supposed to worry about album reviews at a time like this? It's my job, yes. But as much as I take pride in my job, it really seems insignificant in the present scheme of things. And what of another of my writers and his girlfriend, a musician who has graced the pages of *Metal Edge* many times—They've been left homeless since the terrorist attack turned their neighborhood into a disaster that will require billions of dollars in relief. And a fellow *Metal Edge* staffer has a cousin who leads a New York City Fire Department battalion... Seven of his crew are missing, and he had to be the one to tell their families. These people are more than my writers, they are my friends, and my heart is with them.

And then there are the bands who call New York home. They're heroes to thousands of fans worldwide, yet they feel the same emotions as the rest of us. I got this email from Dope guitarist Acey Slade: "I'm totally numb. I used to walk out the front door of my apartment and look at the World Trade Center in awe and wonder—I'd feel so small in the world, amazed at what mankind can achieve when it puts its mind to it. The city is basically frozen right now. It's eerie. Anytime a plane flies overhead you can feel the tension on the streets. The only traffic I have seen has been the military reserve vehicles here to help. The hospitals here are turning volunteers away as they have more than they need, so I think that if there is any good news, it is that every one is coming together to help each other out. The flip side to that is that what I feel inside is something I don't want to feel—Anger, hate, revenge and sorrow. I, we, know how we're supposed to feel."

That innocence lost is shared around the world where in a moment of solidarity, I just broke from my typing to take part in a worldwide, NATO-sponsored three minutes of silence. For three minutes, civilians all around the world shared common thoughts, common pain, and grieved for the common good and the loss of innocence.

A common question now seems to be, just how far do we take the grieving process? As a diehard sports fan, I looked forward to a weekend of football, but realistically, how fair is that to the players? If I can hardly concentrate on editing, how can they concentrate on practicing. And playing? And what about safety? Considering the fact that New York City has responded to more than 90 bomb threats since Tuesday morning, would it really be smart to



"Those who would trade freedom for security deserve neither."
—Thomas Jefferson

STUCK MOJO

"I have thought long and hard about how to best respond to the terrorist attacks that occurred last week—Sure, I wanted to stock up on 7.62 rounds for my AK 47, and my night vision goggles and my SWAT issue pistol-grip shotgun seemed like they would come in handy, as well... In the beginning I was stunned, it didn't seem real, like it was a Bruce Willis movie or an episode of *West Wing*. It wasn't until I saw the footage of the people jumping to their deaths from the burning towers, that reality set in and I began to feel sick to my stomach. I'll leave it at that, and save you from having to hear one more account of how "emotionally devastating" this event was... What do we do now? The fact is, not only do we swing the biggest bat on the block, but somebody has spit on our mother. These people hate us. So what! I say, 'Get in line, you aren't the first to call us.' The

Great Satan,' and you won't be the last. Maybe it's because we don't require our women to be fully covered and to be subservient to their husbands. Maybe it's because the poorest 10% of Americans can still afford color televisions, air conditioning, and most own their own cars. This being said, the motives of this attack should not concern any of us and can not be justified. Americans of every religion and tradition are praying for those who have suffered. We are rightfully calling for the terrorists to be eliminated and that terrorism itself to be stopped in every nation of the world so that people everywhere may live in security. These people do not deserve their "day in court." They should be hunted like animals, flushed out of hiding and executed on the spot, along with those who support them. Not to seek revenge, but to set an example to all others who may follow. I am in total support of the President, and have confidence that he and his very capable and experienced staff will continue to do what is best for America. With this leadership in charge, our military's morale is high, and they are ready to punish all that threaten our sovereignty. We have to accept that some of our soldiers will be killed and that innocent civilians may be killed, as well. As regular citizens we must focus on not letting our emotions dictate our actions. The wise never let hateful people fill them with hate. As Americans, we must show strength through unity and support of our leaders, our military and of each other, regardless of our differences. I have never witnessed this level of national patriotism and pride—For years I have dedicated songs and entire albums to police officers, firefighters and people who serve in the armed forces, and it amazed me how many people reacted negatively to my dedications. It's a shame that hundreds of them had to die in the collapsed World Trade Center before they could get the respect that they deserve from all of us. These heroes are often underpaid and unappreciated while they put their life on the line to protect us and save lives. I hope that as time passes—and when we go back to figuring out where Gary Condit hid the body—we don't put our flags back in our garages, like decorations after Christmas. I hope that we still can maintain this level of respect, pride and unity. If not, then we didn't learn anything from this, and will be vulnerable to other attacks on our freedom. We are not brave because we are free—we are free because we are brave." —Rich Ward, Stuck Mojo/Sick Speed

assemble up to 50,000 fans in more than a dozen football stadiums across the country? That considered, it makes sense that the National Football League has postponed this coming weekend's games, and that Major League Baseball has postponed a week's worth of activity.

On the entertainment front, similar precautions were taken. Sail called their CD release party September 11. Madonna cancelled the opening night of her Los Angeles concert dates. The Emmy Awards and the Latin Grammys have been postponed. Judas Priest has put off their domestic tour until the new year. Pantera and Static X have cancelled plans to tour overseas. And Slipknot and System Of A Down's Pledge Of Allegiance tour has adopted a whole new meaning, the starting date being postponed, and the focus of the tour being broadened from one of solidarity with the bands' fans, to one of support for the victims of the terrorist attacks and their families.

We should all value the power of entertainment, but we should never forget that there is

LEMMY KILMISTER, MOTORHEAD

"Since I've been coming to America to tour since 1973, I feel kind of like an adopted American in a lot of ways, and this atrocity hit me, too. The cold-blooded way these assassins used passenger flights is unforgivable. They need to be certainly identified, and then blasted and razed from the face of the earth. This is one instance where revenge is inevitable—Just make sure they're the right guys and then erase 'em. All our condolences to the relatives and friends—All my disgust for the perpetrators."





PHOTO BY ANIMAMATA DISANTO

QUEENSRÿCHE

Following the attack on America, Queensrÿche supported a community blood drive in their hometown of Seattle. Held September 25, all of the band's members joined the hundreds who participated in the Queensrÿche Campaign community blood drive. Donations were shared amongst Seattle and New York City hospitals.



RIKKI ROCKETT, POISON

"This attack is devastating. It is time to both declare war on terrorism, and to practice compassion. We must not lose sight of our freedom to bear arms, and our freedom to practice compassion. My heart goes out to everyone who has been touched by this disaster. I would think that would be everyone. Stand by each other. Now is the time. With love and respect..."

JESSE JAMES DUPREE, JACKYL

Jesse James Dupree and Jackyl made a musical statement in response to the terrorist attacks on America September 11. The song, "Open Invitation (I Hate You Bin Laden)," can be downloaded at www.rockmerollmejackylmeoff.com/invitation.htm. The band had this to say about the track: "...We are sure that no one will have any derogatory comments when Michael Jackson, Elton John or Don Henley release their more compassionate songs. This song is written in the key of 'anger' that such a thing can happen in this country. It's not directed toward any religious group or race of people. It is directed toward those 'assholes' responsible... This song is not political, it is emotional. We will say that just as important as justice is the need for protection from this ever happening again. We cherish our right and freedom to make music, tour and rock, 'Loud, Proud, Hard and Honest' with everyone that comes out to our shows. We will continue to stay away from singing about politics, as well as campaigning for the NRA—which we are sure everyone will now naturally join. Debating is healthy. Keep the comments coming but be respectful and don't hit below the belt. We will save that for the assholes. God bless, and all the best for everyone."



PHOTO BY LEO

plenty more in life that is more important—Family, friends, freedom. We should enjoy them all, especially now, as they are all under attack. How easy is it to forget the big picture? It's very easy, until you're so caught up in your own world that you get blindsided by the lack of everyday amenities. I walked into a grocery store this afternoon seeking nothing more than a six pack of Pepsi One—I was shocked by an empty expanse of shelves that ordinarily are filled with lush produce. We can live without produce, but we shouldn't forget what its absence on the grocery store shelves symbolizes. There are things that are more important in times of crisis, please don't forget them—Tell someone that you love them today.

"This conflict was begun on the timing and terms of others. It will end in a way, and at an hour,

in the evening..."—President George W. Bush

"Bin Laden should say his prayers..."

—Speaker Of The House Denny Hastert

When I assess the loss and damages that have been heaped upon my friends and fellow Americans, I have to consider myself lucky. I may have lost an acquaintance in the collapse of the World Trade Center, but his wife lost a husband and his daughter lost a father. I may have been separated from loved ones through the ordeal, but I have friends who will never see their loved ones again. I have a friend who lost a brother, and one of the first publicists I ever met in the music business lost her husband—Their first anniversary was to be this weekend.

When tragedy is scaled to that perspective, I feel lucky. I feel lucky, but I still feel rage. Rage because they're victims, and they shouldn't be. Rage because they're feeling sorrow, and they shouldn't have to. Rage because some bastard has killed 10,000 innocent people, ravaged hundreds of thousands of lives, scarred millions, and yet in Iraq they dance in the streets to celebrate. In Afghanistan, the ruling Taliban harbors the plot's alleged mastermind, asserts his innocence, and still has the audacity to applaud the act.

As I was boarding an airplane at Mitchell International Airport in Milwaukee tonight, returning home to Los Angeles little more than three days after the nightmare of September 11, an elderly man in front of me said, "I wish Osama bin Laden were here right now, to see us getting on this plane. I want him to see that we're not scared, then I want to shoot him right between the eyes." "I'd like to help you," I told him.

It wasn't an easy decision getting on a plane this soon, especially when you factor into the equation that Milwaukee's annual Arab Festival was canceled, and tonight was to be its opening night. I booked the flight yesterday, and soon after reserved a car rental, as well. Should the airport not open, the flight be canceled, or there seem to be too high



PHOTO BY JOSEPH CULTICE

SALIVA

"It's hard to explain how I feel about the terrorist attacks. From being told America is a land of freedom, I now feel like we failed our own citizens. I'm not saying America is a bad country, but we're not doing enough. We're lucky enough to be able to live in one of the strongest countries in the world. My thoughts and prayers go out to all of the families and victims." —Joey Sosa, Saliva



PHOTO BY LARRY JACARDO

SYSTEM OF A DOWN

"Our whole world has been sickened by the terrible events in New York and D.C. My heart goes out to all the families suffering because of this madness. As American citizens, we are in the privileged position to be able to speak our hearts, even if other people disagree. I highly value the fact that I can make a statement with my intention being to sponsor peace and understanding of the tragic events that have been unfolding. I ask only that, for the long-term survival of our planet, we all concentrate on positive energies in our lives while pursuing justice. I would not be alive if not for the American orphanages that raised my grandfather after the Armenian Genocide of 1915, so I have a lot of love and respect for the good things that America has and can continue to achieve." —Serj Tankian, System of a Down

"A tremendous catastrophe occurred on Tuesday, September 11, and although we may not fully understand the sense of helplessness felt by the families of the deceased, our lives have been greatly affected. While injustice exists in the world, this in no way excuses, condones or diminishes the horror experienced in New York. This was obviously the end result of fanatic frustration, but the important fact remains: Thousands of mothers, fathers, daughters and sons were taken from their families in a senseless act of brutality. No political rhetoric or talk of vengeance will bring them back. In this time of mourning, we must band together to show our compassion and respect for the families, who at this moment, live in a world of disbelief, shock and loss. Their pain is what we, in a humanitarian act, need to focus our energy on. In the hopes of rising from this tragedy stronger and more understanding of each other, we must open our hearts in an attempt to douse the fires of vengeance and murder. Please focus your energy towards positive thoughts and love." —John Dolmayan, System Of A Down

In observance of the tragedy that struck America, The Pledge Of Allegiance Tour—headlined by System Of A Down and Slipknot, and also featuring Rammstein, Mudvayne, American Head Charge and No One—was dedicated to the innocent victims and families affected by the attack on America.

DAVE MUSTAINE, MEGADETH

"You know I believe in God, and if you would please oblige me—I would just like to ask God to look over the families of the lost firemen who risked their lives to go in and save the trapped victims, and to look over the families of the police that tried to save everyone from any further unknown acts of terrorism while this was all going down, and who lost their lives in the line of duty. These two groups of men and women gave their lives and paid the ultimate sacrifice for us. Also to the Mayor, Governor and the City of New York for how they are handling this—You have done an incredible job. To the emergency and medical technicians, and hospital workers, ambulance drivers, EMT and any others who lost their lives or have committed endless hours working to aid the victims and survivors. To the workers, visitors, and unfortunate people who were temporarily in the World Trade Center buildings in the process of doing their jobs, may God look over their families and help comfort their pain. To the pilots' families of the hijacked planes, I would hope that God would look over them and help ease their pain, knowing that it was not their fault for this. To the brave men and women in the plane that fought with the hijackers that diverted the plane in the Pennsylvania crash from doing more damage to our beloved country and taking more lives. And most importantly, to all of the people around the world who cannot understand why this has happened, let us unite in volunteering in helping the victims and the survivors of this calamity... I want to thank all of the media who have kept us informed of the progress of our recovery, and the counselors who are suggesting how we can ease our trauma and how we may want to talk to our children about this. I must also thank our neighbors in Canada for allowing us to divert all of our flights to Canadian airfields. We sometimes forget what great neighbors we have in the Great White North. I would like to ask for you to join me in a generic prayer and cross a line that I have drawn about bringing up religion—But there is a power greater than us all, whoever or whatever it is, and I would ask that it would forgive us all for our thoughts of vengeance and prejudice, and heal the loved ones of all the lost lives. Please let some form of peace come soon."

PHOTO BY GENE AMICO



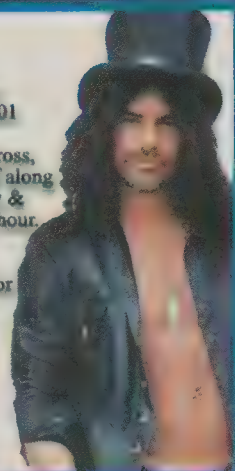
GOD bless the families & friends of all those who lost their lives in the terrorist attacks on the Washington & New York City Sept 11th year 2001

GOD bless the firefighters, the American Red Cross, the Emergency Rescue Units & the hospital staff along with the faceless civilian heroes for their bravery & selflessness in one of, if not the nation's darkest hour.

GOD help us all through America's eminent retaliation on the terrorist nemesis in our quest for ultimate justice; let's pray this does not become World War Three.

Severely shaken

Slash



a risk involved. I was prepared to start the 2000 mile drive back to L.A. the following afternoon. In fact, as of Thursday night, I had pretty much ruled the flight out all together—I was in control of my own destiny driving, and could use the time in a car to decompress after the going on of the past week. Just me, my CDs, and 2000 miles worth of talk radio.

But then I wake up Friday morning and something inside me said fly. That something was a combination of factors. While a big part of it was the sheer exasperation of being separated from loved ones in a time when we need each other most, I shared another part of it with the man who boarded ahead of me on the plane, and is sitting next to me as we fly. It takes us back to that one thing we all have in common, regardless of color, creed, age or origin—We are Americans. You can knock us down, but we'll get back up. Always have, and always will. While it's far too easy to be critical of each other, differences get cast aside when the chips are down. I've already talked about heroes. I've already talked about patriotism. I've already talked about mourning. And I've already talked about being strong in the face of adversity.

Now, for the hundred-plus passengers on Midwest Express Flight 904, there is a bit of all of that in all of us. We want to do our part. We want to persevere. We want to show that bearded rat-bastard hiding in the Afghani foothills that you can knock us down, but we'll get back up and spit in your face. You can hijack our planes. But we'll get back on them. Yes, you can scare us. But we'll face those fears.

I used to fly in and out of Mitchell Airport every other month throughout college, it was my doorway home during breaks, and my gateway back to Milwaukee upon my return. But there was an eerie calm floating through the terminal today, one that I'd never experienced before. It was significantly less crowded, but those of us who were there were bound together. Every suitcase was checked by hand, and when the agent plunged his hand into my dirty laundry bag, I couldn't help but comment—"Damn, my girlfriend doesn't touch my dirty underwear, you deserve a raise!" We laughed. "Thanks for having a sense of humor," he told me, "It's been a long day."

He opened my toiletry bag, and checked to make sure there was really deodorant in the Aveda casing. He squeezed toothpaste out of my toothpaste tube, and sniffed my mouthwash. He took my clothes out of the bag, and checked between each and every shirt. He unpacked my boots, and checked to see if anything was inside them.

There was a television crew there, and they asked to interview me about the added safety precautions. "If he's not complaining about going through my laundry, you won't hear me complain about him checking my bags."

Are you scared of flying tonight?" they asked? "No, but I did get a little upset when I found out that they replaced the in-flight meal service with chocolate chip cookies."

Do you think the stewardess will mind if I eat two dozen cookies?" Again, we all laughed. Not out of disrespect, but because we needed to. As U2 sang in "Acrobat," "Don't let the bastards grind you down."

"I wish everyone had your sense of humor," the baggage inspector told me.

"He needs it," deadpanned my college roommate, holding up the latest issue of *Metal Edge* with Slipknot on the cover, "he works with people that look like this all day."

Admittedly, the opening minutes of the flight weren't easy. You could cut the air with a knife as the plane took off and started to climb. If there was going to be a problem, it would most likely happen sooner than later... The silence continued, and they soon announced that you could use your electronic devices. I pulled out my computer and started responding to some of the week's emails. That elderly man I boarded with, now sitting next to me, looked back, then bent his head close to mine and smiled, whispering softly—"You know what, my friend? I think we just might make it."

Hey bin Laden—Kiss our ass!

We're more than halfway to Los Angeles as I type this, and cabin is filled with chatter. There's even occasional laughter. As I fly west, a friend of mine is flying east as she

heads home to New York. We were both in Chicago for the same Soil CD release party, and we were both stranded. Now we're both heading home.

The ordeal that started Tuesday morning is far from over, but I feel better about it already. Like House Speaker Hastert said, "bin Laden should say his prayers..." He may have crushed the World Trade Center, but he can't crush the American spirit. The lives that he stole in this tragedy will live on in all of us, and those lives will make us all stronger. We'll shed tears. And we'll feel sorrow. But we'll feel them together. And we'll stand tall and strong together.

My message to the heathens responsible for Tuesday's acts of evil? Pray for mercy from whatever God it is that you worship, because you won't be getting any from America.

We don't need a Jihad, we have each other. We are America, and we will prevail... ☺

It started off

as an exciting day—The sun was shining, the skies were clear, and the godfather of metal, Ozzy Osbourne, and Iron Maiden's Bruce Dickinson were coming to the Rock Show studio. It didn't get any better than that! And then, it didn't get any worse than that day—I saw the towers explode from my apartment, and watched them scramble from the roof of the VH1 studios... I watched as the Towers continued to burn—The whole was so thick. So potent. You can't smell the smoke on TV. I waited at work until 6pm, wondering if Ozzy had hired a car to just drive him back home to the West Coast, and wondering if Bruce Dickinson was able to fly himself out of New York in his private plane. And then I thought of how silly it was for me to have only thought about work that morning—to have compromised my own life by getting on the subway, because I was afraid I wouldn't be at work on time. All because I didn't want to miss Ozzy, Silly. People walked by the studio—which is across the water—in a daze, hoping to get on a ferry, which seemed to be the only way out of New York at that time. They were walking with sad faces, some covered in soot, not knowing what was going on or where they were headed.

Who would do this? Why? Disaster has struck. In a big way, in our backyard. Our city was raped and robbed. It's a violation. It's horrendous. It's disgusting. At the time of writing this, the number of dead and missing is over 6,000. And those are only those that have been filed as missing. What about all the homeless guys that used to meander down there—After all, it was the financial district. If you were begging for money, where would you be? Who's accounting for those people? What about the little man that sells fruit on the side of the street, or hotdogs from carts? Factor in foreigners who may have been there that are fearful of filing a missing persons report, fearful because they're illegal immigrants and are afraid of being evicted. So many lives destroyed...

Ground Zero has become a graveyard—A graveyard of souls, both living and dead. Think of all the businesses lost. The homes abandoned. The death toll. Horrific. Beyond sad.

Candlelight vigils were held on Friday, September 14—Everyone gathered together, united. Tenants from the same building and neighbors marking each other for the first time as they gathered outside to spark a flame. Fire Departments became memorials of flowers, pictures, candles, and tears. The fallen remembered. The heroes celebrated. The grade school children's drawings of exploding buildings and people falling—One girl put a parachute on a victim falling from the sky. She wanted to save him. We all want to do something. A feeling of helplessness to be so close, yet not be able to do anything. One of the toughest things was seeing people hanging photocopied pictures of their moms, dads, brothers, sisters, friends, sons and daughters in the street. Every time you turn the corner there's a reminder, a sign, a loss, a tribute. The subway entrances have become billboards of the missing. Union Square has become a flower bed, a massive gravesite. Photos cover the fences, people kneel down to re-light the candle that has just stopped burning. An array of emotions everywhere—Sadness, bitterness, mourning, denial, anger, hate, love, pain, emptiness, confusion, paranoia, distrust, longing for trust.

Looking at the ruins on the television is much like watching a movie—we're all seen mass destruction on the big screen before—but it's very different when you're standing two blocks away and you can't move because all of your joints have gone numb.

For the most part, we can pretend to get back to "normal" and most people in the country have been able to do that. I don't know. There's a huge hole in his of hearts, a huge hole in the skyline, and reminders everywhere from the deteriorating missing persons posters in the train that read "Downtown to the World Trade Center" as their destination. A landmark, a symbol, and lives have been destroyed. It's been two weeks and the fire's still burning. We can still smell the smoke... —Dennis Korycki, Assistant Producer, VH1 Rock Show

Even at the ripe age of 40, Henry Rollins only seems to be getting warmed up.

That's a bold statement—This is the most visible actor-publisher/producer/spoken-word artist and onstage force of nature that has cut a swath across international underground rock culture like few others over the last two decades. It's fair to say that Henry Rollins, through his backwash records with American punk legends Black Flag, as well as on his albums under his own name, was one of the pioneers of hardcore and alternative in the 1980s and '90s. To name a few hundreds of famous bands who have been inspired by Black Flag's inestimable credibility and Rollins's own fearsome drive would be an exercise in futility. Let's just admit that most of the fiercest and grimmest bands of the last decade wouldn't be around if not for his efforts. Like his former bandmates Greg Ginn and Jim Mortimer, Rollins has taken his fair share of ridicule. But the originals always bark.

Today, as *Monty Python* looks to his Hollywood biography—a hill of which is occupied by staffers at his E! (3.6) Publications company—Henry Rollins is fielding phone calls from around

LA, granting the keyboard on his company for 10 minutes and four times, and returning from last night's guest appearance on *The Tonight Show* with Jay Leno. There in NBC studios in Burbank to promote the Fox network television show, *Black Flag*, he says that the 18 people at Fox were doing him "justice."

"They were treating me very well," he declares with a slight roll of his eyes. He looks and sounds as if he's been through a war, though he has let his once-black hair fall down into a salt-and-pepper grey. "Usually I'm there to work it out, you guy, and the cool Jay Leno finally's a really nice guy. But the Fox guys were there to protect their investment, and I'm sure they're cool people and all, but they were giving me so much with their presence, like you stay? Are you come out to play? questions."

rollins

Nice Goin', Guys



BY JOSHUA SINDELL

MARCUS BLAKE
 Jim Wilson,
 Henry Rollins,
 Marcus Blake &
 Jason Muckenroth

boar

Jim Wilsom,
Henry Rollins,
Marcus Blake &
Jason Mackenroth

[illegible]

We talk about his current level of fame. Let's face it: Our parents knew who Henry Fonda is, right now. After years and years of being the most familiar name in 1950s American leadership—one man who never shied away from a controversy, but stayed on top—Fonda has stepped into many fronts of information entertainment. The same guy who once gave out his hair to give off that "big" shaggy cut, today is now being known for his overly standing back, beard as you can see this. Another famous comment: He's a 1950s DVD collection for his role as Michael Mann's *unemployed* Man, in which it Fonda played him through a photo glass window. He's back his own special in *Grandly Court*, and that's the reason as he ~~the~~ continued into night till dawn. Though he's no longer the corporate *Shaw* White Records, Fonda is still out there, since Mann says he's very busy in his life.

"I think that you have been somewhat
disappointed," he began, smiling
reassuringly. "I don't think that I ever
will say any kind of 'come of age' thing."
The real mystery of women didn't come
on, but they might think, when they see
young women, that it is good to have a
young man.

rollins band

(continued)

Rollins had worked with guitarist Jim Wilson, bassist Marcus Blake and drummer Jason Mackenroth. The musicians, all of whom are younger than Rollins, have all been playing together for more than 10 years, as the L.A.-based band Mother Superior. The Mothers have released four superb albums of high as tone rock 'n' roll on their own, all of which are worth checking out, but *Nice*, Rollins says, is the result of having played upwards of 150 shows together as a band, with the group meshing together better than ever.

When Black Flag dissolved in 1986 (for a terrific history of that band's career, check out Michael Azzerad's wonderful book, *Our Band Could Be Your Life*), Rollins found himself working with guitarist Chris Haskett, bassist Andrew Weiss and drummer Sim Cain. Calling themselves the Rollins Band, these were tight, focused and incredibly diligent musicians. Together, over the course of the next eight years, the Band would churn out hard, angry, and brutal music, over which Rollins would lacerate himself with lyrics that revealed his faults and his self-loathing to the world at large. Haskett, Weiss and Cain were trained in music theory, but could gel into a powerful force—often like a more clinical, intellectual Black Sabbath—as on the epochal *The End Of Silence*, one of the heaviest records of the last decade.

Through appearances on MTV and on the very first Lollapalooza tour, Rollins was raising his public profile. Where once Black Flag couldn't get their albums in the chain record stores, the Rollins Band were about fighting back against the mainstream, using integrity and anti-fashion as a weapon. It was hard to pigeon-hole them: They weren't grunge, or metal, or hardcore, but used aspects of all of them. They would tour the world, putting in over 200 shows a year for years without end. They were *tireless*.

When Weiss left the band after the two-and-a-half year tour for *The End Of Silence*, the band recruited new bassist Melvin Gibbs and recorded two more albums, *Weight*—which featured "Liar," the Band's most recognizable hit—and *Come In And Burn*. Both albums have their moments, but neither one ever reached the heights that *The End Of Silence* had achieved. There was a sense that Henry, despite his never-ending anger and unflagging intensity, was treading and re-treading a well-worn path—Predictability, that enemy of all that is rock 'n' roll, was settling in.

But for Rollins, there was something different that bothered him: Haskett, Cain and Gibbs's tendencies towards progressive rhythmic patterns and avant stylings were stifling creativity. "There was a lot of a 'discussion' thing that would go on. Like, 'Let's talk about this song for six weeks.' Personally, I don't want to talk. I want to write 60 songs in six weeks, I don't want to talk about one for six weeks! That was *Come In And Burn*: write, discuss, write, discuss, throw the song out six weeks later, *theorize*. I'm like, 'Please. Let's just go.'"

Although he is no longer working with any of the trio of musicians, he refuses to bad-mouth any of them. "Melvin's a guy who never stops thinking, and Chris is a guy who never stops thinking if he's in a room with *someone else* who never stops thinking!" he muses. "Chris would say, 'But we could do this... This weekend I could put the song in my sampler and we could move this part here and...' I'm like [roaring] 'God Damn! Would you guys leave these songs alone?!? Stop picking at them!'"

One instance in particular stands out in Henry's mind, the moment of reckoning when he realized that he and the others in his band were not seeing things eye-to-eye. Haskett had just walked in with the riff that later would become "All I Want" on *Come In And Burn*, and Rollins knew from the second he heard it that he wanted to use it for a song. The guitarist looked at him dismissively, saying that he initially wrote it for the Toyota people to use in a car commercial. Anyway, he added, why would you want to use it? It's so *rock*.

"And when Chris said that," Rollins states, "I knew we were no longer on the same page. When 'That's so *rock*' means that it's a bad thing, I just had to say,

'Wow. Things have changed.' That was the demise of the last Rollins Band. Those guys were heading towards the Knitting Factory/avant thing, where vocally I can't keep up, and it doesn't motivate me. I like someone to hang on a beat for a while so that I can get a thing goin', not changing every four measures because 4/4 time is 'beneath them.'"

A diehard Mother Superior fan, Rollins had gone as far as writing liner notes and even producing some of their albums. Wilson, Blake and Mackenroth could really swing together as far as Rollins was concerned, and their playing was all about *feel* and *verve* and *sweat*. Rollins had watched grunge explode and die, and seen the newer punk bands of the mid-'90s forsake passion and honest emotion for pop melodies and potty humor. Disgusted, he craved an ensemble that blew out of the loudspeakers in the manner of the unstoppable bands of the past he'd always admired, everyone from Ted Nugent to the Stooges, and James Brown to the MC5. Raw power in its purest form. Mother Superior provided the salvation he'd been seeking.

Nice captures all of that energy, and then some. Henry produced it on analog equipment to ensure that all the warmth that was cooking in the room with them is sealed into the mix. Using sassy female backing vocalists on two tracks—"So Much More" and the all-funked-out "Up For It"—*Nice* bumps and boms and grooves, with the rhythm section locked in tighter than Presidential budget cuts.

Rollins concurs. "I really need that visceral energy to get me off my chair. I can't just stand there and emote. You have to force me into the song, you have to give me a snare crack that's so heavy, or a riff that's so heavy, that you've convinced me that I've got to sing in that song, where I'm *compelled* to be in that song."

The Mothers knew of Rollins's history, but they didn't really understand how driven their new boss actually was until they started rehearsing with him during the *Get Some Go Again* sessions. "They had never experienced band practice like what I gave them," admits Rollins, sounding startlingly like a gym teacher. "Those guys are an L.A. club band, they do a few songs, they talk for a minute, they do another song... I showed them a set list and said, 'Okay, fellas, we're doing these four-song blocks that segue, where one song glues into the next one.' We start practicing like this, and the guys are like gasping for air after a few minutes.

"I said, 'Fellas, you have no idea of the music scene you're about to get into. We're practicing like this with the air conditioner off, without the doors open, because where you're going to be in three weeks is going to make this look like an air-conditioned paradise.' And the first show that we did was in Ohio, and it was one of the hotter, meaner, no-air, mother-fuckers of the whole tour. And it happened to be the first night. Three songs in, I was like 'Oh, no...!' Because I *know* these nights. Three songs in and you're baked already, and you have the whole thing left to go? You go, 'Okay, this one's gonna hurt.' I looked back there, and the drummer's like, 'Now I see!' After the show, everyone was saying 'Now I see why the practices were like that, because that was *murder*!' I said, 'Yeah, and the only way we could have been ready for that was to practice like that for *weeks* so the calluses are there.' I got the drummer lifting weights... They didn't have such a vigorous schedule because no one had been asking them to play in front of people five nights a week in 15 countries. They went from an L.A. club band and pulled themselves up into a world-class crack outfit. I watched them evolve into it, and then they got out there and they saw what was needed... And then I watched them step up *even more*. They went from the Whisky to playing a bull ring with *Metallica*."

The words tumble out, and it's difficult to resist just sitting back and letting one of Henry Rollins's stories continue. If you haven't seen him do one of his spoken-word shows, you're missing the opportunity to see one of this country's most gifted monologists. Rollins can stand in front of an audience of hundreds and keep them rapt in attention for hours, even rolling in the aisles from the humor or pumping their fists in agreement when he makes insightful commentary, such

in the same old rooms in America, one of his major concerns.

A few days after the interview, the Rollins Band reached the house at the Jimmy Stewart Theatre in Santa Ana, CA. Bare-chested and sweat-soaked by the time they got to the backstage area for the next two weeks of solid touring. Even though they were a released unit, released from the album dominated the show along with the old Kiss and Ozzy songs. When the rock band performed "Thrash" from the old Kiss album, they did so with an elemental fury that the most Rollins Band occasion could never have achieved. Young played hard and pushed himself to the limit, and at 40, he looked like he could outpace and outperform nearly every younger singer in the business today.

"That's the most satisfying thing," he says matter-of-factly. "After 21 years I still have a lot of fire and still feel like I'm coming to see me in great numbers. Looking at so many of my peers who didn't last 10 years, I consider this to be my real accomplishment."

"When it comes to playing a set, we go through it and just destroy it and leave none," he continues, shortly before he ends this interview and begins another dreaded phone call with another disembodied voice asking him another set of familiar questions. "That's what I want. To walk out there lean and intense and have the band playing perfectly, with songs that really kick ass. I know that people would like for me to do a song, and then joke for a while, and then run out of breath. When I first got together with this new group of musicians, I told them, 'Rollins, I'm supposed to be really shitty now. My shelf date says, 'Best used before 1985.' You really need to pulverize these mother-fuckers so that everyone knows who's in the house.'"

Rollins is strong, but even the big musclemen looks relieved when he reveals what his new bandmates' answer was. "They said, 'Hey, you come to the right place.'"



PHOTOGRAPH BY MICHAEL



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There are few living legends in rock music who have genuinely earned the title like Iggy Pop. From his seminal, unmatched work in the early '70s with the Stooges—which garnered him the title of “Godfather Of Punk”—to his various experiments through the succeeding three decades with glam rock, pop, dance, and even jazz and lounge music on his 1999 album, *Avenue B*, all of Pop’s work is thoroughly suffused with a realness, an authenticity that is all too rare, especially in modern music. Never one to follow trends, Pop has actually defied them time and time again. The Michigan native formerly known as James Osterberg is a walking embodiment of the freedom, the reckless abandon, the ferocious energy, and the raw sexuality of rock music at its purest.

Pop has had his ups and downs, his commercial hits and misses, but his longevity and contributions to the history of rock—not to mention the re-introduction of his music to a new generation through movies like *Trainspotting*—have finally gained him the mainstream recognition he richly deserves. But that doesn’t mean he’s buying into it. Pop’s new album, *Beat ‘Em Up*, returns to the raw, vicious sound of his hardest rocking albums, and spills over with the power and passion that’s missing in a lot of current rock. It is what Iggy Pop best. Live, he emits more unbridled energy at the age of 54 than guys half his age.

Listen to the three brilliant albums that the Stooges made—*The Stooges*, *Funhouse*, and *Raw Power*—and you will hear a primal force at work that has yet to be topped in the annals of punk rock or heavy metal. Then listen to *Beat ‘Em Up*—You’ll see that the Ig is still making music that, as he says, “offends the ears of normal people.” And listen to the man talk, because he’s as unapologetic in his opinions as he is in his music...

METAL EDGE: *Beat ‘Em Up* is a very ferocious album—Completely in the opposite direction from your last album, *Avenue B*. What inspired you to make such a hard-rocking album?

IGGY POP: They let me produce the record, that’s one thing I got away with—That’s no small task on a major label. And I’d done a quiet record, *Avenue B*, that had a lot of mood, orchestral music, spoken word, jazz, salsa, folk, and even French or continental lounge music [laughing]. I really covered on that record everything I’d never done, and wanted to be able to say I did, before I stop doing whatever it is I do [laughing]. So having done that, I wanted to do what my bread and butter is, what I really love and where my gut is, which is small band, rough rock ‘n’ roll. Heavy, but not heavy metal—Just heavy rock. What I was looking to do was something that had the handmade values of heavy music from the early ‘70s, before it coalesced into metal. I didn’t use any Pro Tools or loops or drum machines—No artificial penis [laughing], nothing like that. But at the same time, I went out of my way to listen to a lot of what’s going on now, so I wouldn’t make a record that didn’t know what year it was, because that’s not good either. That’s an easy trap to fall into it. When you get to a certain age, it’s really easy to say, “Gee, the only good music was made when I was 23. This new shit sucks. I’m not even gonna listen to that! I’ll just make that oldies record again!” You don’t wanna do that either, because then you don’t know what time it is. So it came out as it came out, basically. The way it got so fuckin’ ferocious was that the more I listened to current music, the more pissed off I got!

ME: It sounds really raw. It has the feel of the Stooges stuff, and it’s not produced in this polished, “radio-friendly” way...

IP: There is a lot of production on it at other key points. For instance, when I was listening to albums by Rage Against The Machine or Kid Rock or Sevendust, even the Chili Peppers, one thing I noticed was that they have three really fine tracks, but because the CD is such a lengthy form, you get to track nine or track 12 and you’re like [pretending to yawn], “Haven’t I heard this four times on this CD already?” It gets same-y. I thought I could sustain a 70-minute record without repeating myself, and I think I pretty well managed on this, because I’ve got some skills in terms of song construction and tempo changes and lyrics that I don’t think everybody has, which I was able to bring into play. So there was a lot of thought that went into it, but at the same time, I always went for the raw take. “Mask,” the first thing on there, is live in the studio 100%—Nothing added, nothing taken away, no buttons pushed. It’s just mixed, that’s it. Several others are as live as that, and the rest of them all contain a live performance and some overdubbing. Very little vocal overdubbing, mostly live vocals. But

MORE

Iggy



Pop

"CALM DOWN KID?"
NO WAY!

BY DON KAYE

Iggy Pop

CONTINUED

there was a lot of preparation that went into it, a lot of pre-production and touring so that we were fairly tight.

ME: Did it take a lot of arm-twisting at the label so that you could produce this yourself?

IP: Yeah, I had to go through a hazing process. There were a couple of producers that came up, both really talented guys. The two that I talked to were Ross Robinson of much fame—Slipknot, At The Drive-In, Korn, etc.—and Toby Wright, who's done Alice In Chains, Sevendust, and the Wallflowers. With Ross, he's really talented, and I worked with him on the At The Drive-In record, but he didn't like much about me except me, and I ran across that attitude with other people in my career who wanted to change my music. He wanted to do something based on the music of [Amen frontman] Casey Chaos. Casey's a great guy, but they had also decided that there were players from the other bands they worked with that they wanted for my album. But I didn't really wanna be Vanilla Ice. I didn't want to go out there and get a makeover from a slick producer, and then have to go out and get another band to tour it for me! I just felt fake about the whole thing. So I decided to stick with who I was. I talked to Toby, whose skills are different: Ross is conceptual, while Toby is a technician, a fine engineer with a fine sonic sense who knows how to get sounds and has a good, basic common sense about music. But I played him some demos I made, and he listened and said, "Dude, this shit rocks." He was doing a Soulfly project at the time, with a lot of drum machines and digital enhancements and fancy stuff, and he said, "You don't need anything like that." He offered to mix it, but after that, he told me that he was busy with Ozzy Osbourne for the next year of his life, but I think the truth was that he didn't smell that much money in it! [Laughing] But I did tell the record label to let me produce it and that my good friend Toby Wright would mix it, which kept them at bay, but when I got done producing it, I thought, "Who needs Toby anyway?" At that point, this was my baby and nobody was gonna take it away from me! I purposely mixed it to offend the ears of a normal person—Or to put it another way, I mixed it to sound good to me, and I'm apparently not normal in my tastes.

ME: How hard are you on yourself in the studio?

IP: I was really fuckin' hard on myself, and a lot harder than I would have been if I'd had a producer, 'cause there's nobody else to blame. It went back to my early records and the way I was then, and I spent a lot of time in preparation. I never read a lyric, I knew everything by heart, and I sang every day until I had a very bad headache, because that was the kind of singing that was required. Basically, what I was trying to do was make handmade, body-made music in an age where I'm competing with people who are using machines. I had to compete with all the technology and the best producers that money can buy by basically screaming my balls off and whipping the band, and I think it sounds modern in an odd way.

ME: Tell us about Lloyd "Mooseman" Roberts. He plays a monster bass on the album, but was sadly killed earlier this year...

IP: It was February of this year... I needed someone to shake up the band and the new record, and as I had mentioned, Ross suggested replacing the entire band with his buddies. I didn't think all my band needed replacing—I really like Whaley [Kirst, guitarist], the guy I co-wrote this record with. But the band did need some shaking up. I think a lot of people feel that a guy in my position can go out and hire the most talented young guys with piercings and the current facial hair styles that I can afford, but that didn't appeal to me. I thought about getting a lady, just to bring in a different sensibility, and we worked with a couple, but it wasn't right for us or them. All that time, my dream was to work with this guy Mooseman, who had been the bass player in Body Count. That first Body Count album, *Cop Killer?* Fuck! He's mixed way down, but the bass tone is really, really big. I heard that and I thought, "Oh, my God, that's a real bass player!" I tried to track him down and wasn't getting anywhere, and finally I just gave up going through the record company and my manager, and called a black chick I

know named Paige, who hangs around all the musicians in Hollywood. A week later, I got a call on my answering machine that went, "Yo, man, this is the Mooseman, I don't know what's up with you, but you been rollin' me, so I called you, man!" That was it. I called him back, asked if he wanted to play some bass, he said, "Yeah," and that was it. He'd played rock 'n' roll, but never with white people, because he was really South Central [Los Angeles] born and bred. He'd been in and out of trouble between working with Body Count and me, but he was witty, had a great stage presence, was a great dresser, and we worked almost a year together on the road. He wanted to move out of the neighborhood—He was getting scared there. He said, "I did a lot of crazy shit when I was a kid, but there's some people comin' up who are still crazy, and I don't wanna be around it anymore." But he was conflicted at the same time—He was proud of where he was from. That part got him. He was around the corner from his mom's house, helping somebody put a stereo in a car about one in the afternoon, and some guys came by—I still don't know why—and they shot his friend first, who's now paralyzed, and [Lloyd] ran, and they shot him in the back. He died in the hospital a few hours later. I was flying to L.A. to meet with him—I was paging him and just never heard back.

ME: Does your own mortality weigh on you when something like that happens?

IP: My own mortality, no. It's not a weight, it's always been a friend, and I started to be aware of that way back in high school. I was in 11th grade, I was already playing in a band, it was a nice day, but I was in math class and just felt terrible. I had a stomach ache, the teacher was droning on and on, I looked out the window and thought, "If I was a musician, I'd be out there right now. And if I'm not, I'm gonna be somewhere like this all my life, and then I'm gonna fuckin' die. Fuck that!" So I think the idea of death that everybody intuitively, even little kids, makes you think in some way about meaning. You can think and think about the meaning of life, but you won't get that far. Real meaning to people is, "Am I doing something that I feel good about?" So I always carried that with me. And when I got a lot older, at least for me, I realized that statistically, I'm due to check out in about the same amount of time that it took for me to get from my first album to here. And halfway there, statistically, I'm due to be not very ready to do much of anything [laughing]! So I think about that and say, "I think I wanna do some cool shit—Now!"

ME: It took a long time for you to really achieve financial success and a sort of celebrity status, much of it due to the recent and successful re-emergence of "Lust For Life" in *Trainspotting*. What did the success of that song mean to you in terms of introducing you to a whole new generation of listeners?

IP: That particular song has been used so much that it was getting there even before *Trainspotting*, and then it exploded with *Trainspotting*. After that, advertisers came in and it's been all over the place. It helped—People started looking at me in a different light. It was a gradual thing, and I did a lot of shit work, but people don't see that—they just see the single dramatic event. When I recorded the song, I'd just been on tour in America, it was 1977, and I thought, "This is the perfect American rock anthem. It should be a smash." And it didn't happen. It took 20 years, but that's okay.

ME: What are your feelings about your songs being used in commercials?

IP: For me, it's been a great feeling, because, number one, the songs sound so fucking good in commercials. The reason they do is that they're so un-commercial! Nothing sounds better in a fucking commercial than a song that's fucking un-commercial and abrasive. There's a song by The Who, a great band, called "Bargain," that's used in a commercial right now, but mine sounds a lot better because their's was already commercial. There's no shock to it when you hear it. I always maintained that a lot of the people who were getting radio airplay—From the '60s until recently—were, in effect, writing commercials disguised as music. They were writing something that would fit into an entertainment show, funded by an advertiser, looking for a certain demographic, and the shit was crap. Sounded pussy-footin' to me. My shit doesn't sound pussy-footin'. I always get really excited when I hear it!

ME: What is your impression of the Stooges today?

IP: Sounds good. It has some life to it, and it's nice to imagine that it's had some longevity. The one thing about it that differentiates it from all other punk, which I think has kept it alive, is that it never was and never will be formalized punk. There were always touches of jazz and blues, there were always cuts on the records like "We Will Fall" on the first album that differed from the heavy sonic attack, with chanting and viola and no beat. We became famous for the failed last track—We would always fail on the last track and blow the whole record for people who liked the album! Each of those albums takes a giant step stylistically, changes drastically, over the previous one. So The Ramones or Sex Pistols or Blink 1-82, we were not. All those bands had, or have, their charms and things they did very well, but you wouldn't call them forward-looking, any of them. The Stooges were experimental in a lot of ways. The idea of assimilating things together is where [the future of punk] has to go. Otherwise, as a codified art form—like the Offspring or something—it will do very well, but it's like Latin or jazz—It's a dead language.

ME: Do you think that an album like *Raw Power* could even get the green light today, with all the record labels now part of corporate media conglomerates and interested only in the bottom line? You have a line in "Mask" where you ask, "Where is the soul?" which I think is very relevant these days...

IP: That's what I'm feeling. The one single thing that has changed the most, in my lifetime, between the time I started listening as a kid in the late '50s, is this: The one constant thing that used to sell the record and compel you to listen to it or want to own it, was the joy or thrill that you got from it. It could be a record that made you cry or made you feel bad, like you were

gonna go beat up somebody, but it gave you a thrill, like whiskey, or made you feel something, like seeing God. Now, it's political, it's what impresses you. If you're a technophile, you'll listen to something that's very technically advanced like Trent Reznor. If you are a vegetarian, pacifist technophile, a U2 record might make sense for you. If you're a Buddhist with a Volvo, R.E.M. would be a good choice. If you're a high school dropout doing okay driving a truck, Metallica would be good. All that's fine, but maybe with the exception of some of Metallica's stuff, the stuff has gotten to be too much about impressing people as being really important to complete the politics of their lifestyle. I don't hear people getting a kick or charge out of it so much. And that's not just a criticism of the music, that's just modern life, and I understand that. But because I had a taste of the other way back when, I'm still a little bloodthirsty and I'm still lookin' for that.



ME: Speaking of "Mask," I understand that was inspired by being backstage at a Slipknot show...

IP: Yeah, I went to see Slipknot—Great show, nice guys, impressed me on many levels. After the show, they were in the back without their stage stuff or masks, and a young lady who looked like she knew her way backstage at that particular club—the Chili Pepper in Fort Lauderdale—approached one of them and said, "Which mask are you?" That really interested me. It was an interesting choice of words, an interesting window on identity, and an interesting comment on the new world, the new millennium.

ME: If Iggy at 54 could give advice to Iggy at 24, what would it be?

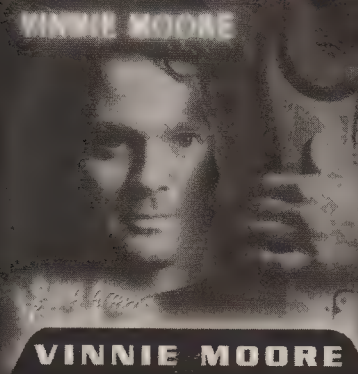
IP: [Laughing] Oh, man, that's pretty good! I'd just say, "Calm down a little bit, kid, you could do a lot better." But I guess that would have spoiled the whole thing!

4 NEW SHARDS FROM SHRAPNEL



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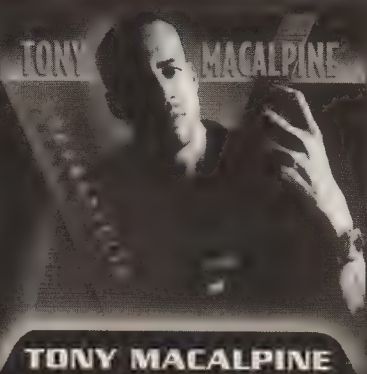
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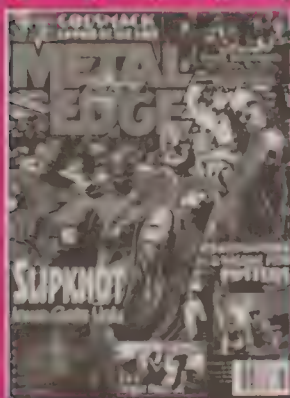
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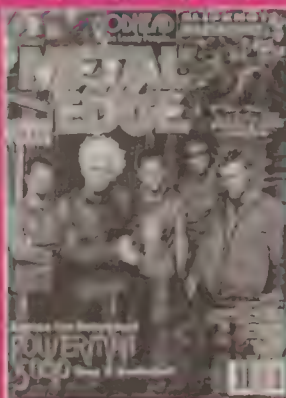
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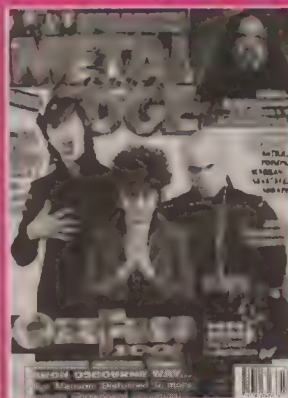
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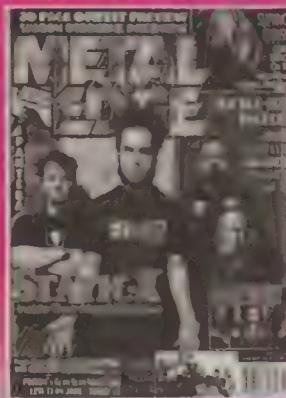
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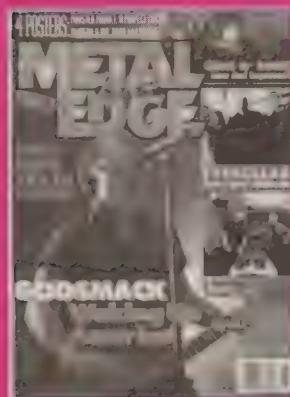
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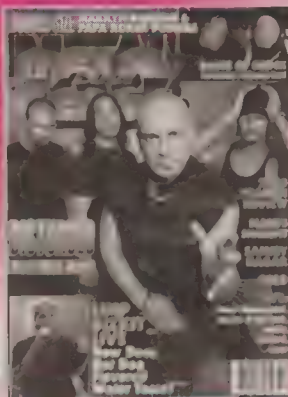
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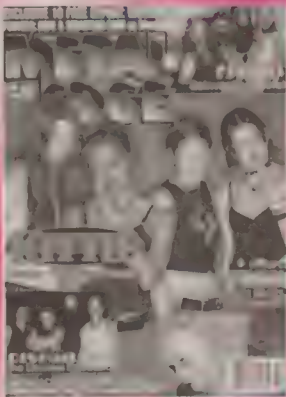
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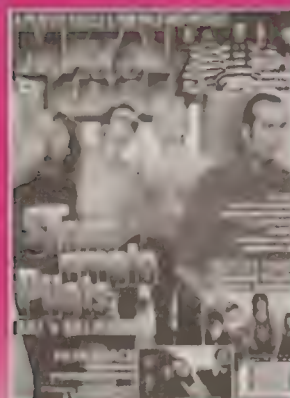
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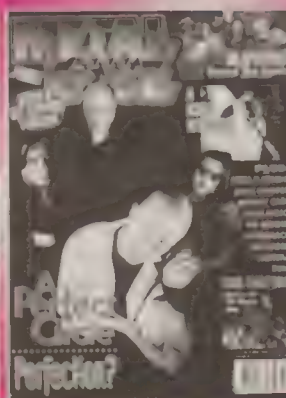
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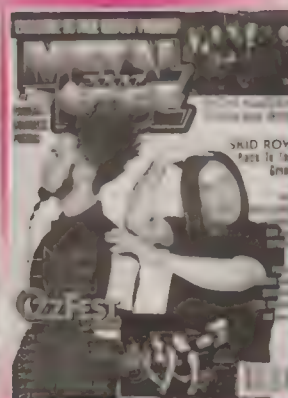
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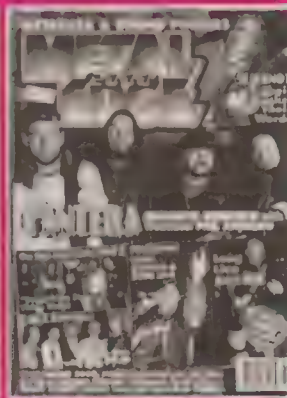
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Yngwie Malmsteen may be a household name amongst the classic metal set, but his profile in the U.S. has been very low throughout the last decade, with

only *Magnum Opus* and *Facing The Animal* receiving quiet Stateside releases. While grunge, alternative, and nu-metal dominated the charts in America in phases throughout the last decade, Yngwie—that's pronounced "ing-vey"—continued making his fortunes in Europe and Japan. But the six-string wizard returned to these shores at full force with the release of his last album *War To End All Wars*, which continues his tradition of "Baroque 'n' Roll."

Thanks to his new label Spitfire Records, American fans can finally hear what the metal maestro has been up to for the last decade. The company has domestically reissued seven recent albums—The above two, plus the previously import-only *Seventh Sign*, *Inspiration*, *Alchemy*, *Double Live*, and the ambitious *Concerto Suite For Electric Guitar And Orchestra In E Flat Minor Op. 1*, as well as a compilation entitled *The Best Of '90-'99*. The guitarist likes the idea that American fans can become reacquainted with him while discovering a wealth of "new" material, and recently reintroduced himself to the U.S. via an extensive, successful North American trek with Doro and headliner Dio. He has been actively touring the rest of the world and is expected to be one of the few Western artists to tour China, where he will perform both rock concerts and his concerto in a live setting. There are also rumors that PBS might air one of his recent Japanese

performances of the *Concerto*. For a musician that remains below the American mainstream radar, Yngwie seems to be making out quite well lately.

METAL EDGE: It seems better for metal artists to be on indie labels these days than the majors.

YNGWIE MALMSTEEN: It's gone to a point now where it's better to be on a label like Spitfire. Not so much just the money, but I'm a priority to them. That makes a change. [Laughing] I'm a priority to Dream Catcher in Europe and Pony Canyon in Japan. That feels good. When I was on Polygram, I was not a priority—Bon Jovi was a priority. If you didn't sell five or six million copies, you were shit. My records went gold.

ME: How did you go about writing the *Concerto*?

YM: It wasn't really that hard. It was easier than I thought it would be. I composed and orchestrated the whole thing. I have absorbed so much of my brain and musical thinking into Bach, Vivaldi, Handel, Albinoni, and even some Corelli pieces, that I start thinking that way. Obviously, I'm not a master like they were, but I hear everything in counterpoint. If I hear a melody, I hear everything else in my head, and sometimes it's frustrating because you can only really play one thing on the guitar. Maybe I should have been a keyboard player. But I think it came very naturally to me.

ME: Were you pleased with the final orchestrations?

YM: There were a couple of moments when I was a little bit nervous. When I came in, the whole orchestra had their sheet music.

Even though everyone else was around them, they just played their parts. They were totally ignoring what everyone else was doing. I walked in from the backstage entrance, and I heard the harpsichordist playing my parts, and I thought, "Oh my fucking God, this is never gonna work." We had three days to record the whole thing—from

10-1 and 2-5—six hours a day, not a *minute* more. It was so fucking freaky. The first day, I thought, "This sounds horrible, they're not playing anything right." I said to the conductor, "They've got to get it together." Underneath this hall was this bar, and all the musicians went down into the bar, like 96 people. I was straight as an arrow, really

MORE



PHOTO BY LARRY MARANO

Yngwie Malmsteen

BY BRYAN REESMAN

BAROQUE 'N' ROLL REVIVAL

Yngwie Malmsteen

CONTINUED

weirded out, and they started drinking beer, no stopping for one hour. I was going crazy. Then they came back after one hour of drinking beer, and they played everything perfectly. So I didn't worry about that again. It was still a very, very stressful thing, because some of the parts never really came together, in my opinion. And if they got one passage right in one take, then something else was wrong in another. So the director of classical recording [from Pony Canyon] edited it together. He made it sound perfect.

ME: You have to be careful with strings and woodwinds picking up the vibrations from the guitar amp. What do you think of the current symphonic rock trend? It's become hip for rockers to work with an orchestra, although you did the reverse.

YM: You got it, you got it right. I stepped into their world. What these other people are doing is taking them and putting them in their world.

ME: Do you like anything you've heard?

YM: It's not bad. It's not my thing.

ME: Did the orchestra in Prague think you were just a rock guy coming in trying to do classical music?

YM: They might have thought that at the beginning, but let me tell you, before the days were over, they were very impressed. They would play one piece, and instead of applauding, they would tap their bows on the music stands.

ME: How will you play live with an electric guitar against an orchestra?

YM: When I do this live, I'm going to have an amp in a separate room and either use in-ear monitors or a little wedge where I can hear the guitar and not interfere with anything. And the orchestra needs to be miked up, as well.

ME: You've toured all over the

world. What's the strangest thing you've ever had happen at a gig?

YM: A lot of weird things happen. I played seven shows in front of 10-15,000 people without a bass player. That was in '95, the bass player decided not to turn up. We were opening up for AC/DC, so we couldn't not play.

ME: How did the audience react?

YM: They didn't seem to care. To me, it was weird... Oh, yeah, I gotta tell you this one—We were playing in Indonesia in this football stadium. There was the police force and the military on each side of the field. The problem was that there were two different kinds of governments there, a military government and a civil government. They're really fucked up over there. So we were playing this huge place, and all of a sudden, it sounds like firecrackers—The bass player comes over to me in the middle of one song and asks, "Do you want to stop?" I said "No, why?" He pointed at this guy who had blood squirting out of his arm, and all of a sudden I see 60,000 people moving like one, it was really sick. They were scared because the police force and the military were shooting at each other across the crowd.

ME: In concert you're known to play lengthy solos. Do you approach your songs differently when playing them live?

YM: I like to take the music onstage somewhere else, not just copy what's on the record. I like to do little introductions, maybe little interludes, change things around. That's what it's all about. The reason I love to go on the road and play live is that you have the freedom to do whatever the fuck you want. That's what I love. I don't want to be a jukebox.

ME: What's the longest solo you've ever done in concert?

YM: Twenty minutes, maybe.

ME: Looking back, what do you think of your early days with Alcatraz?

YM: It sounds pretty good. Steeler is rubbish.

ME: I liked Steeler, although Ron Keel's style didn't quite match yours.

YM: "Wrong key," I called him. I haven't heard it for ages.

ME: The guitar playing was good. But do you like Alcatraz?

YM: Because I got to write the songs, although I think the production sucks.

ME: Did you pay attention to modern metal bands while making the new album?

YM: No. The only thing I did with it is when I mixed it, I went out and bought the new Iron Maiden, the new Halford, the new Dio, I even got the Bon Jovi record. I wanted my album to sound rougher, tougher, harder, and more aggressive than any of the other ones, and it did. It's got pretty much everything, the whole spectrum. I made sure the cymbals split your head and the guitars crunch your nose. I wanted to make an aggressive sounding record.

ME: While you have a classical rock style, the last song on the new album has a reggae feel.

YM: That was done a little bit as a joke.

ME: But are there any other styles you like and want to explore?

YM: Not really. I could play anything—jazz, reggae, flamenco, whatever you want. I play a pure flamenco piece on the compilation album *Anthology* [from Japan].

ME: Do you ever feel like you're playing too many notes?

YM: No.

ME: A lot of shred guitarists get carried away with that.

YM: There's a difference. I've heard a lot of shit that didn't have any substance, it was just fucking gibberish. Anybody can use a typewriter, but not anybody can write a great book.

The career trajectory of Derek Sherinian defies conventional artistic aspirations. The veteran musician began snoring high profile gigs in 1989, then became steadily

involved in lower profile endeavors; parallel to that trend, his sense of artistic fulfillment and personal satisfaction has blossomed. While he enjoyed his time with big name bands, the former keyboard player for Alice Cooper, KISS, and Dream Theater now shirks mainstream rock and immerses himself in a musical world exploring multi-genre fusion.

His current artistic path allows Sherinian the creative control he craved for years. But whether he is in a group or flying solo, the talented keyboard player does not dominate the songwriting process. He finds it essential to collaborate with his bandmates. Sherinian's latest solo instrumental album, *Inertia*, features contributions from guitarists Steve Lukather and Zakk Wylde, and drummer Simon Phillips, among others. It's a combustible combination of metal and fusion sounds where chops count and the music traverses a wide spectrum of dynamics. He also continues recording and performing with the metallic Planet X, the progressive instrumental combo that includes guitarist Tony MacAlpine and drummer Virgil Donati.

Just after he conducted this interview with *Metal Edge*, Sherinian flew down to Miami to join Yngwie Malmsteen for his extensive three-week tour of Mexico and South America, where they would be performing in venues ranging from 3,000 to 7,000 people per night. After that, the globe-trotting Planet X was expected to play Sofia, Bulgaria and Bucharest, Romania.

For a guy who keeps a low profile, Sherinian certainly gets around.

AMERICANIAN Honestly, I think he really is one of the great metal guitar players, and I loved him when I was younger. It's a challenge, and it'll be really good. The main reason I'm doing it is because he agreed to play on two songs on my next solo album, which will be really great for my Japanese and Latin American sales, big time. But at the same time, I'm all about playing with the great musicians.

Oh God, I'm a Boy

No, not at all, because I know Yngwie, and I've jammed with him before. He called me up a couple weeks ago and just asked me to help him out on this thing, and it's cool. I'm just going to go in there

and making sure we have
done it right. We are confident it is
the best way to make sure we have
done it right. We are confident it is
the best way to make sure we have
done it right.

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DEREK SHERINIAN

KEY TAKEAWAYS

The Path Less Traveled

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DEREK SHERINIAN

CONTINUED

records. I did a cover of "Frankenstein" by Edgar Winter, but I low-tuned it to accommodate Zakk's style, and it's really cool. I also wrote a song called "Evil Kinevel" that's totally tailored to Zakk's guitar style. When he was learning the parts, he said, "Wow, this sounds like I wrote it."

ME: Other tracks we might have a fusion sound.

DS: When I was 17 or 18, my favorite music was Van Halen and Randy Rhoads and Ozzy. But then I was also into Al DiMeola, Allan Holdsworth and Jeff Beck. I loved both styles equally, so I've been on a quest to find the ultimate fusion and hybrid of those two sounds.

ME: What's been one of your favorite moments onstage?

DS: The coolest moment was right when I started touring with Alice Cooper [in 1989], when we went to the middle section of the set where

he put on the makeup and came out during "Welcome To My Nightmare" with a snake around his neck. I was onstage playing, looking at him going, "Fuck, I'm playing with Alice Cooper, what a trip!" I remember that distinct moment. That was very exciting for me because I was very young and very green.

ME: How come you're hybrid and cynical?

DS: But the cool thing is, my first tour was the *Trash* tour with Alice, where it was MTV, videos, a platinum album, and arenas, and every tour I've done since then has gone down scapel! [Laughing] I'm playing in front of 30 people now with Planet X, but honestly, I'm lovin' it. I don't give a shit anymore. I'm doing little jazz clubs, and we're doing some decent sized venues. Honestly, at this point in my career, I just want to play with great musicians and play the music that I want

to play... Another of the coolest moments for me was when I was out at the House Of Blues watching Vince Neil last week. This big blonde guy comes up to me and asks if I was Derek Sherinian. I said yes, and he introduced himself as Chris Jericho, and I didn't know who he was because I don't watch WWF at all. He's talking to me and naming every album that I've played on in the last five years, and he's talking very specifically about my playing style. He totally knew what was going on. He was a very nice guy. Afterwards, when I found out who he was, that he's one of the Top 10 wrestlers in the world on WWF, I was like, "Wow, this is amazing that this guy knows this kind of music. It's very cool." He's a total music fan, he's totally down.

ME: You're a fan of the band.

DS: Yes, I do. Simon Phillips and I have formed a mini-production company, and we're taking some outside clients and producing them when we have time.

ME: I've heard you played on the album.

DS: I just did a Pink Floyd tribute

album for Bob Kulick, and I played on the Queen tribute that just came out. [Laughing] I've played on too many of those things! I've lost track.

ME: How do you feel about the band?

DS: We do the best in Japan and Europe, and we just did a tour of Australia, where we did our live album, *Live From Oz*. We did really great down there. I'm really proud of Planet X. We've covered Europe, we've played Japan, we've played Australia, and we've played pretty much all over the U.S. and Canada within our first two years. We've covered some ground, and I'm looking forward to playing more shows.

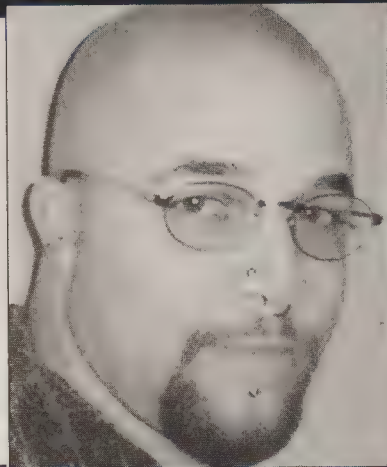
ME: You're going to be finished with it.

DS: Yes, we're actually going to be finished with it and Simon Phillips is co-producing with us. The title is *Sonic Deraulence*, and it will be out on InsideOut in 2002. And *Live From Oz* will come out in June 2002, and that's also mixed by Simon Phillips. My next solo album will come out at the end of 2002, and that will feature Yngwie and Steve Lukather, and if Zakk's available, he's always welcome to come and play. You know what the cool thing is now? It's nice to know what I'm doing a year in advance, and it's nice to set my own schedule. When I was playing with Alice and all those other gigs, I'd wait by the phone, and I would be at the mercy of someone else offering me a job. Now I'm creating my own situation, and that's a lot more satisfying to me. It's a lot more comforting.

ME: I know you're a fan of the band.

DS: I really want to develop myself as a producer down the line. I'd love to produce a Jeff Beck record I'd love to work with Eddie Van Halen in any capacity, producing or playing. That would be a total dream come true. ■

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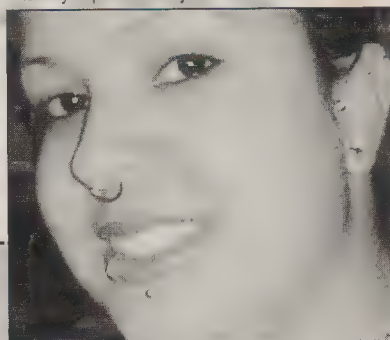


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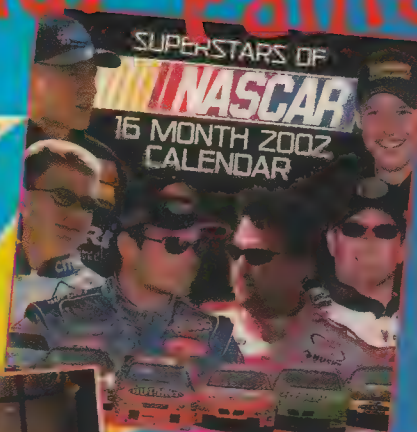
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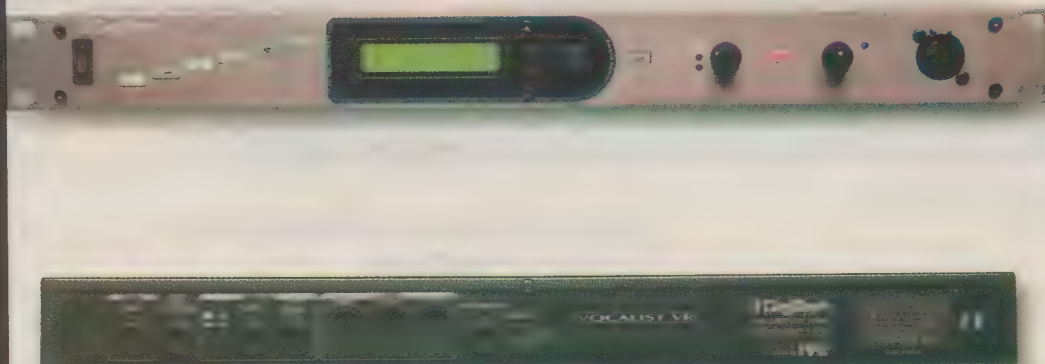
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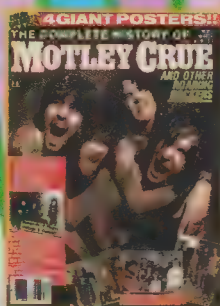
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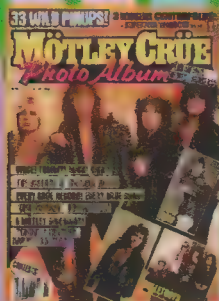
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Studio City, CA 91604

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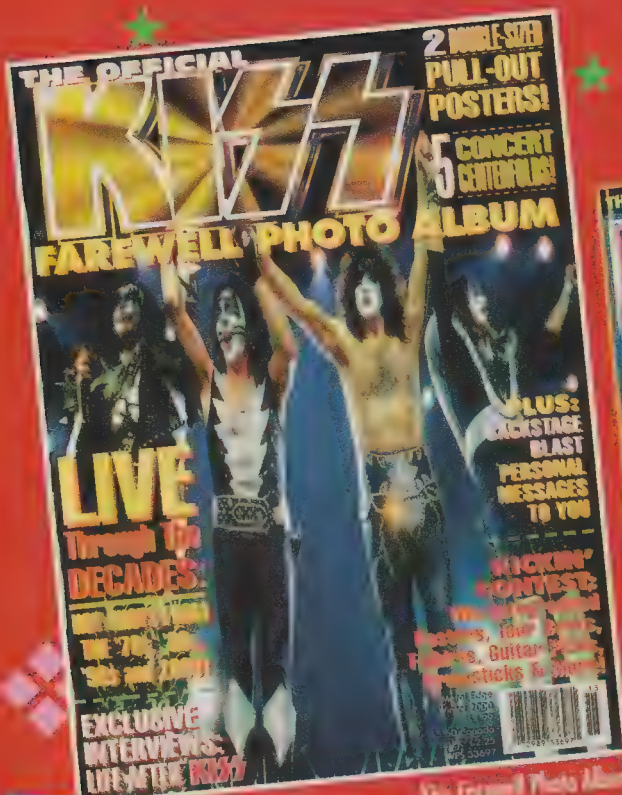
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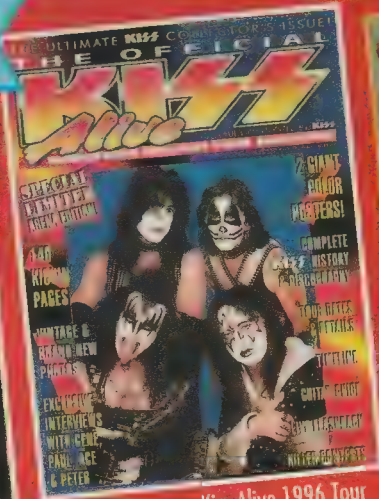
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Metalhead

DIRECTORY

Trip (17/F)

P.O. Box 1186

Seagraves, TX 79359

Slpkn, COF, Ozzy, B. Sabb., Met., Nirv., Mdvyn, D. Pool, Dstrbd, P. Roach, all rock. Wanna know me? Write me, 17-23.***

Don Montedoro (27/M)

345 Welsh Ave.

Wilmerding, PA 15148

Gooberfrompa@aol.com

B. Sabb., P 55, L. Park, Puya, FF, Mnch Head, Sfly, 6ftUnder, Spshnk, C. Corpse. Darkness, candles, gothic things, etc., seeking like mined people.

Kathryn Fioti (35)

Kathydoll@hotmail.com

Ozzy, B. Sabb., AC/DC, Aero, VH, Nzzrth, T. Nugent, ZZ Top, J Priest, L. Ford, B. Squire, classic rock. Poetry, concerts, reading. No racists, religious freaks, or druggies. */***

Wes Machesney (19/M)

P.O. Box 376

Frankfort, OH 45628

All old and new rock, expect for the '80s. **/***

Jennifer (23)

1017 Andrew Weaver Rd.
Trion, GA 30753

Mnsn, Ghead, Union U., PM5K, Dope, D. Pool, Static-X. Wicca, tarot cards, dragons, goth, vamps, no Bible pushers, fakes or perverts. Will answer most.

Jacob Wilson (19)

WVCF

P.O. Box 2222

Carlisle, IN 47838

OZZY, Gsmack, Tool, AIC. Poetry, open-minded people, adventures, tattoos, piercings and pretty eyes.

Amanda (24)

212 Walnut Grove Ln
Lafayette, GA 30728

TON, Mnsn, Ghead, Union U., Kittie, Gsmack. Wicca, fairies, tarot, piercings, only open-minded people.

Steve Evans

1204 n. 1st St.

Bismarck, ND 58501

AC/DC, Def Lepp. Met., R. Bucket, S Row, Bcherry, Offsprng, Gsmack. Pic for pic. **

Ashleigh Lee (16/F)

8250 Sturbridge Ln.

Apt. # 204

Knoxville TN, 37919

C Town, Dstrbd, Gsmack, L. Bzkt, Stnd, D. Pool, Tantric. Goth, freaks, piercings, South Park, night, poetry. Will answer all. ***

Warren Arauz (21)

509 Monastery Pl. #8

Union City, NJ 07087

Ptera, Mnsn, Coal C., Slpkn, Met. Play guitar, tattoos, piercings, red, black, Charles Manson, reading, movies. No rap, country, freaks an A+.

Karen Plain

474 State Highway

Seymour, MO 65746

L. Park, P. Roach, Mdvyn, Kittie, Korn, L. Bzkt, Drn S.T.H., Dstrbd, Gsmack, D. Pool, Stnd, Emnm, D-12, rock, metal. Skateboarding, goths, punks, freaks, concerts, movies, The Craft, Half Baked, The Fast And The Furious, Blair Witch, writing songs, anyone in a band, candles, incenses, colored hair. No preps, prisoners, perverts, Satanists, fakes or posers.***

Eric Watson (22)

N114 W15927

Sylvan Cr. Apt. #9

Germantown, WI 53022

Ptera, Ozzy, Static-X, Skrp, Union U., Dstrbd, Sep, Sfly, FF, old Met., Korn, Slpkn, almost all heavy metal, death metal. Movies, sci-fi, action, comedy. No Satanists.

Jessicka (17/F)

63 Indian Ann Trail

Shamong, NJ 08088

P. Roach, Nirv., NIN, Static-X, Sex P., L. Park,

Gsmack, Mnsn, Dftns, NOFX, S 41, Stnd, Dstrbd, Fugazi, G Day. WWF, punks, gothic, skaters, tattoos, piercings, freaks, outcasts, playing bass, poetry. No preps, posers, Limp fans, ghetto or players. Will answer all.***

David Allen (25)

165 Rainbow Rock Rd.

Sedona, AZ 86351

Old Met., Cld, L. Bzkt, P. Roach, girl bands like Kittie, Drn. S.T.H., D. Nuts, pref. females 18-25, but anyone welcome.

Syn T. Essence

3950 N. Lake Shore Dr.

Apt. 2328 E

Chicago, IL 60613

NIN, COF, Mnsn, Women Of Sodom, DimmuB, S M Gun, S Puppy, goth. Other people's misery, laughing at other people's misery, funerals, funeral cards, Christian propaganda, religious debates. Pref. females, but all who hate are welcome.

Josh Hawkins (16/M)

176 CR. 2040

Booneville, MS 38829

Mnsn, Static-X, Cld, R/W Zombie, Slpkn, Met., P55, Union U., Dpe, Rncd. Poetry, evil artwork, goth, freaks, open minds, psychos welcome.***

Cardine Tucker (26/F)

Raynachamber26@aol.com

Orgy esp. Amir Derakh,

Schair, P Rbbs, Nirv.,

K Cobain, Coal C.

Valentine's Day, bass

players, tattoos. No

posers, preps, fakes,

country, rap, Satanists or racists. 14-30, M/F.

C. Tori Dobbs (18/F)

3500 Edenborn Ave.

Apt. 114

Metairie, LA 70002

D. Mode, Cure, Mnsn, F242, T Amos, goth, '80s synth. Vampires, black stuff, long haired guys

only, and females who are into starting a band. No rap, nu-metal or poser racist crap. M, 20-35 who look like R. Smith, pic for pic.

Charles Limanni (26/M)

P.O. Box 250

S. Windham, ME 04082

Ptera, B. Sabb., GN'R, S Row, '80s hair bands, working out, sports, the beach, parting. In jail for one more year, pref. females but will answer all.

Jessie Brunet (17/F)

339 Lehigh Cl.

Royal, AR 71968

Jessieisaloser@damnmad.com

Tool, NIN, Slpkn, Coal C., Stnd, Incbs, Nirv., SOAD, AAFarm, Orgy, L. Park, Gday, STP, AT D-I, Krn, Wzer, Static-X, F. Apple. Glitter, bowing, photography, punk, metal, monkeys, freaks, horror, tattoos, piercings, stars, candles, cartoons, studs and spikes, Strangelands, long letters, moons. No religious freaks. 15-22, will answer all.***

Jose Ao Salazar

126S K Hemlock Ln.

Elgin, IL 60120

I. Maiden, J. Priest, Met.

Mdgh, Anthrax, FF, BLS,

AC/DC, Black Sabb, B.

Dickinson, GN'R,

Snakepit, Halford, DLR.

Concerts, bass guitar,

anything metal. No

racists, Satanists, reli-

gious freaks or rap. Real

metalheads only, your

pic gets mine, will

answer all. ***

Matt Appleton (18/M)

305700

1234 Dacri Ln.

Fenton, MI 48430

Krn, Stnd, Kittie, POD,

Incbs, NIN, Doors, B Nkd.

Guitars, shooting, pool,

freaks, music freaks,

Christians. No people

who suck. Pref. females,

15-25, but doesn't really

matter.

Richard Dibble (34)

P.O. Box 1026

Imperial Beach, CA

Nudistguygle@hotmail.com

Dtoys, Lord T., B Boys,

Dkkn, L. Ford, W.A.S.P.,

W. Lion, Ozzy, Scorps,

Met. Single nudist,

AANR member, WWF.

Gals 18-36.*/***

Cherish Benton (17/F)

P.O. Box 243

Anton, TX 79313

Kittie, D Pool, Gsmack,

Stnd., (h)PE, Static-X,

Spng, Ghead, Mdvyn,

Dstrbd, PM5K, FF, Coal

C., Incbs, Dftns, SOAD,

Union U., Mhead, 7dst,

AIC, Tool, TON, Rncd,

NIN, goth, industrial,

trance. Concerts, raves,

writing, loners. Will

answer all, but preps,

close-minded people,

pic for pic. ***

Bobbie Springfield (20)

903 Oliver St.

Mt. Olive, NC 28365

AF, Ecrisis, Fugazi, M

Threat, D Mrphys, Rncd,

O Ivy, Sep, Smiths,

Lchicks, Cure. American

History X, Higher

Learning, Slc Puck, The

Crow, Usual Suspects,

Straight Edge, anti-

racists skinheads, hard-

core punk, moshing,

anarchy, piercings,

Wicca, poetry, journal-

ism, political philoso-

phy. No fascists please,

will answer all others,

pic for pic.

Tanessa Moylan (20/F)

15 Dunster St.

Carteret, NJ 07008

Mnsn, NIN, Star

Industry, S. Puppy,

Cure, S & Banshees,

JOJ, V.A. Christ, Bowie,

FF, S. Symphony,

Static-X, Slpkn, Ghead,

S. Wstwr, Gntrrs,

TON, C. Death, KMFD,

Front A., I Maiden,

Ptera, Trprt, Vast,

Ramones, Ministry. 18-

25, all letters welcome.

Malakai Lee (34/M)

501 Elk Ave.

Johnsonburg, PA

15845

TON, Ptera, COF, M

Crüe, Met., Mdgh,

Kittie, Tsl, '80s and '70s

metal. Drumming, draw-

ing portraits, playing

onstage, piercings, tat-

toos, poetry, Wicca, A.

Rice, goth, dragons,

romance, wild women.

No fakes, lairs, close-

minded people, plastic

people, 18-40. **

male writers only
** female writers only
no prisoners

Please Note: Classified advertisements promoting items for sale cost \$1 per word, and will be listed under Metal Marketplace. Music Exchange listings of items wanted or for trade are free, as are Musician Wanted ads. All free ads must be 75 words or less. Please send payment with your ad (preferably typed) to:

Music Exchange,
Metal Edge, Sterling/Macfadden,
333 Seventh Ave.,
New York, NY 10001.

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■ Theoadore Muddfoot the original swamp metal band
www.cdbaby.com/muddfoot.

■ Poems/lyrics wanted by American hit songwriters. Send your best work to: Edlee Music, Box 23878, Fort Lauderdale, FL 33307.

■ I draw zombies and I wrote the epic poem *Legend Of The Vampire*. For more information write to: Adolf Ikeman, P.O. Box 475, Malone, NY 12953. Send large self-addressed envelope and five dollars cash. Will answer all.

■ GIVEAWAYS!!! For Continuous & And Always Changing Cool Rock 'n' Roll Giveaways & Promotions, Check Out www.MetalMasters.net Surf On In -Sign Up For The Giveaways- Sign The Guestbook - Check Out The CD Reviews Written By Rock Stars, The News Page And Much More...Good Luck!!!

■ Worship www.undercoversluts.com wicked website!

Wanted: *Rivers Edge* and *Decline Of Western Civilization* soundtracks on album or cassette and Slade's *Keep Your Hands Off My Power Mac* on CD or cassette. D. Phillips, 12240 N. 900th St., Effingham, IL 62401.

Wanted: Will buy any live concert pictures of Metallica, Guns N' Roses, match box 20, Goo-Goo-Dolls or of any good rock bands. I'm also in search of serious female pen pals. Willie Capps, P.O.Box 2222, Carlisle, IA 747838.

Wanted: Vinyl collector wanting to buy vinyl LPs of Vixen's *Rev It Up*, Lita Ford's *Dangerous Curves*, Mötley Crüe's *Dr.Feelgood* and *Girls Girls Girls*, Great White's *Hooked*, Helix's *Wild In The Streets*, The Great Kat's *Beethoven On Speed*, Pat Benatar's *Best Shots*, The Runaways' first LP and all LPs by Phantom Blue, Def Leppard, Warrant, Guns N' Roses and Cinderella. LPs and covers must be in very good condition. Marge Soto, P.O. Box 9118, Austin, TX 78766.

Wanted: Any memorabilia on Duran Duran, Andy Taylor, Arladia and the Power Station. Will buy or trade memorabilia on Mötley Crüe, Ozzy, Dio, Van Halen, KISS, Iron Maiden, etc. Paul Holts, 294 Lake Ave., Colonia, NJ 07067, or e-mail geminiduran@yahoo.com.

Wanted: Anything on Christian related hard rock like Stryper, Pantera, Guardian, Resurrection Band, White Heart, etc. Please contact: Rob Stell, P.O. Box 88, Mahopac, NY 10541.

Wanted: Anything on Foreigner, Low Gramm and Mack Jones. Will trade for Def Leppard and Megadeth stuff. Write to Ombretta Pistara, c/o Maiorino-Cariello, Via Fonte Buono, 104 SC. G. INT. 24, 00142, Rome, Italy.

Wanted: Any and all KISS memorabilia, t-shirts, pins, concert videos, pinball machines, lunchboxes, action figures, etc. All KISS pen pals and fans welcome to write: Jim Ryan, 418 Butch Cassidy Dr., and Apt. A, Fort Collins, CO 80524.

Wanted: Photos of female musicians like Kittie, Drain S.T.H., Paz Lenchantin, Lita Ford, Genitorturers, the Donnas and any other females in rock. Female musicians and heavy music fans please write: Steve Friedt,

111388 A-D-1 W.N.C., P.O. Box 1260, Winnfield, LA 71483.

Wanted: Looking for Billy Idol, Alice Cooper and Megadeth on VH1's the *Rock Show*. I have a wide video library of *Unplugged* MTV specials, Much Music interviews, etc. Need tapings of today's MTV and VH1 specials. Serious collector! Bruno Mastrangelo, Rua Teresopolis, 275 Bloco15, Apt. 201, Nova Friburgo, Rio De Janeiro, Brazil 28625.

MUSICIANS wanted

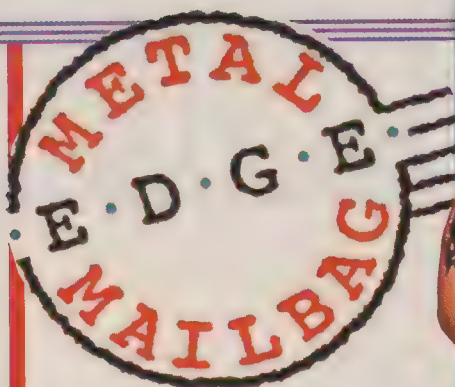
● Lead guitarist from L.A. M/15 looks to join rock/hard rock band or to start one. I can play anything from rock to jazz. Infi: AC/DC, Bon Jovi, Aerosmith, Guns N' Roses, Johnny Lang and Metallica. I have four years experience and my own equipment. If you're interested and live in the Los Angeles area please contact Daniel at Acdfan0705@aol.com.

● Vocalist/M/15 looking for M/F lead and rhythm guitarists, drummer who can play double bass and a bass player. Infi: Obituary, Nile, Catastrophic, Pantera, Incantation, etc. Must be around Cambridge, MD area or able to relocate. Send mail to: Adam Schicterstein, 5311 Second St., Cambridge, MD 211613.

● Drummer, bassist and vocalist are needed for an original band with name and songs written. Be prepared for live shows in Greenwood, SC and the surrounding area. Infi: Slayer, Slipknot, Six Feet Under, Pantera, Samhain and Minor Threat. Rap-metal clones need not apply. Contact: Jason Gravley, 1719 Hwy 246, Greenwood, SC 29649 or call (864) 229.9517.

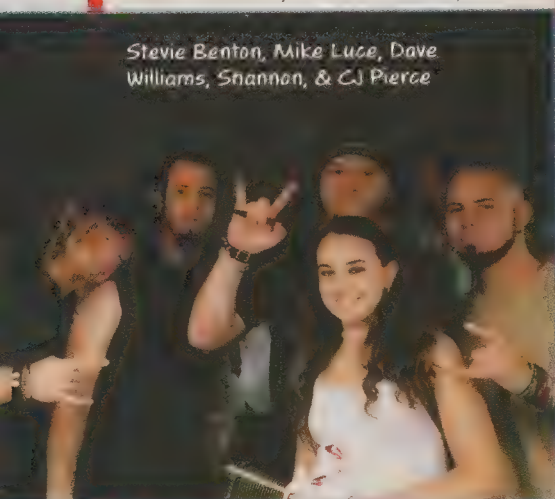
● Lead guitarist seeks members into the dark vein of music. Infi: Merciful Fate, King Diamond, Iron Maiden, Cradle Of Filth, Emperor, Dimmu Borgir, Morbid Angel, Black Sabbath, Type O Negative, Celtic Frost and Bathory. Call Mark at (905) 547.5622 and leave a message or write Mark Mitchell, 732 Main St., Hamilton, Ontario, Canada, L8M-1K9.

● Hard rock/ metal cover band from Western MA is seeking vocalist. Infi: Ozzy, Mötley Crüe, Van Halen, Twisted Sister, Godsmack, Judas Priest, 3 Doors Down, Papa Roach, Reveille, Disturbed, System Of A Down, Megadeth, Limp Bizkit. Serious inquires only. Call Chris (413) 562.1896.



Thank you for all the great coverage and posters on the OZZfest bands over the last few months. I'm sure you could imagine the anticipation of my first OZZfest, it was a 13 hour metal experience I will never forget. I am a new reader of *Metal Edge*, however, my Mom has been reading *Metal Edge* since I was born. I just turned 15, so I've been exposed to metal all my life. I love all the old school metal and hard rock, such as Black Sabbath, Guns N' Roses,

Stevie Benton, Mike Luce, Dave Williams, Shannon, & CJ Pierce



Pantera and Zakk Wylde, along with the new music of Rammstein, Hatebreed, Union Underground and Drowning Pool. Please print this photo of Drowning Pool and me at the OZZfest in NJ on August 11. They were great guys to meet and they put on a great show, they really get the crowd moshing, surfing and jumping! It seems to me that metal and hard rock are here to stay, at least long enough for me to take my kids to metal shows just like my Mom did. Thanks Mom, Ozzy and *Metal Edge*.
Shannon Sweeney
Smithtown, NY

I'm just writing to ramble on about how great Slipknot is. I've always been a devoted fan. My boyfriend



and I were lucky enough to see them with Spineshank and Amen. In my eyes they are the best thing to happen to music since Bowie. Anyway, I met seven of the nine unmasked members after the show, and they were kind enough to give out hugs, autographs, and let us take pictures with them, too. They are so amazing, they didn't leave until they met all of their fans. Their latest CD, *Iowa*, makes the statement that there are still a lot of great things to come from the Knot. There will always be a place in this maggot's heart for the beautiful, electrifying nightmare that is Slipknot. I would be very grateful if you would print this letter and picture of Mike, Joey/#1 and I! Oh, and we even exchanged bracelets, too—He's a sweetie. Anyway, *Metal Edge* rocks, please keep up the great coverage of the mind blowing bands! Thanks Paul.
Always (sic),
Aleah Schroeppel
Slutiary@altavista.com

What's up *Metal Edge*? You're magazine is the absolute shit! Just wanted to let you in on the greatest rock band that has surfaced in years—Double Drive! You featured them in Playback when their CD *1000 Yard Stare* came out in '99, but you haven't mentioned them since. I'm confident that they are the greatest musical force in years, but no one has heard of them, so please give us updates on those guys, and maybe even an article (hint, hint). Their second CD is due out soon, so I hope that will bring them more coverage. Some other great bands that deserve recognition are Neurotica, Stereomud and I Mother Earth. Also, whatever happened to Whitfield Crane and the Ugly Kid Joe gang? Thanks for the

greatest magazine on the planet, and any Double Drive fans please write me.

Rock On!

Matt Lentry

511Stoneybrook Dr.
Qanville, KY 40422

There is still activity from a few of the Ugly Kids on the national level. Frontman Whitfield Crane went on to sing for Life Of Agony, and now fronts the band Medication, along with guitarist Logan Mader (formerly of Machine Head), drummer Ray Mayorga (formerly of Soulfly) and bassist B-Blunt (formerly of Day In The Life). UKJ drummer Shannon Larkin is currently in Amen. We haven't heard much from bassist Cordell Crockett, guitarists Klaus Eichstadt, Dave Fortman and Roger Lahr, and drummer Bobby Fernandez, but if we do, we'll keep you posted...



Paul Rogers is one of my all time favorite vocalists. From Free to Bad Company to his solo career, there hasn't been a song that isn't a classic. Fortunately, living in Cleveland and being a member of the Rock 'N' Roll Hall Of Fame comes in pretty handy. When Styx and Bad Company announced their tour at the Rock 'N' Roll Hall Of Fame press conference, I was able to meet the legendary singer, and got his picture and autograph, as well. He couldn't have been any nicer, and all the

members of Styx, including James Young, and Bad Company, spent the entire day going through the Rock Hall greeting fans. As I was eating lunch, I was joking about how you had to love a museum that had walking exhibits. Later in the month, the two bands returned for a special unplugged show at the Rock Hall, and later in the week kicked off their tour here at the Blossom Music Center. The entire month of May was a rock 'n' roll fantasy! Talk about rocking steady! I hope your readers got to witness this incredible group of musicians, too. Like I said, membership does have its privileges.

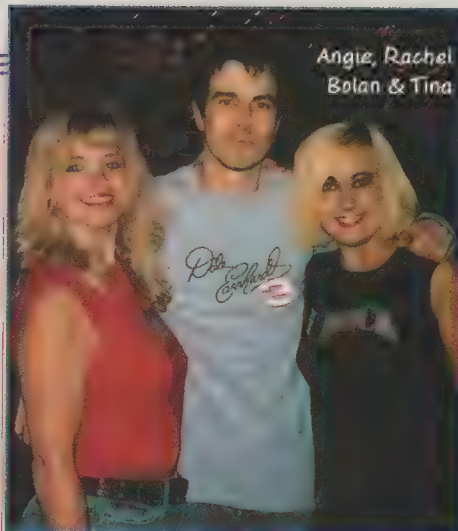
Brad Schriber
440 Richmond Park
Apt. 427C
Cleveland, OH

I would like to thank Slaughter for the great show they put on at the Rock Fest 2001 in Cadott, WI. I would also like to say sorry for the lack of life in the crowd. I don't know if it was due to hangovers, heat, or lack of taste, but you rocked anyway! I wasn't a fan of Slaughter before I saw them live, but I am now. The show Jackyl put on was great, also. I didn't think David Lee Roth's performance was good at all, in my opinion he let the crowd down and his band—The band played their hearts out, and "Diamond Dave" couldn't even remember the words at one point because he was so trashed. Skid Row was good, but a lot of us miss the '80s sound, at least a little bit, and it wasn't the same without Sebastian! Who is the new guy, anyway?

Blondei
912 Pearl St. #223
Chippewafalls, WI 54729

"The new guy" at the helm is Johnny Solinger, a Texan who made his first extended tour with Skid Row when they opened up for KISS on last summer's Farewell tour. The other "new guy" is drummer Phil Varone, formerly of Saigon Kick. Original guitarists Dave "Snake" Sabo and Scotti Hill and bassist Rachel Bolan are still in the band.

Angie and I saw the always incredible Skid Row on August 16 at the Medina Entertainment Center in Medina, MN, and then again



on August 18 in Sioux Falls, SD. Please print this photo of us with the amazing bass player Rachel Bolan after the Medina show.

Thanks,
Tina King

Thanks for such an excellent magazine! On June 2, my wife and I had the chance to see Queensrÿche live at the Showbox in Seattle, WA for S2K1, the third official fan club gathering. The show was incredible! There were 1000 fans from all over the world that attended that evening! Here's the set list: "En Force," "Liquid Sky," "The Right Side Of My Mind," "Take Hold Of The Flame," "NM156," "The Lady Wore Black," "Sacred Ground," "Breakdown," "The Mission" and "Sweet Sister Mary," during which Pamela Moore actually showed up and sang with Geoff Tate onstage. "Queen Of The Ryché" was saved for the encore number. Wow! What a show! I was hoping that you could put this picture of Geoff Tate and I in your magazine. Queensrÿche rules!

Take Hold!
Thanks,
Mike (the Rycher) Moses
Peoria, IL



First of all, I want to say keep kickin' ass on the magazine, I haven't missed a month in over 10 years and it's something I really look forward to each month. Recently, I attended the OZZfest at the Tweeter Center in Mansfield, MA, and I've got to say that this was the best yet. The sidestage was its usual lunacy, and the mainstage rocked. Without a doubt, Slipknot stole the show with their nonstop metal mayhem. Can you please print these pictures of me with guitar god Zakk Wylde and an up-



and-coming guitar hero Dj Ashba? Zakk is definitely kicking ass with Black Label Society—I haven't missed a Zakk show in the Boston area since he was with Ozzy. Dj Ashba is the guitarist from the Beautiful Creatures and this is the band to look out for! Some of you might remember lead singer Joe LeSte from the Bang Tango. Thanx, and keep rockin'!

Ted Rose
Salem, MA
Somethingwicked@yahoo.com

ROUNDUP

METAL EDGE ASKS:

"What Are You Most Grateful For?"

"Health, family and friends."

—ALLEN SHELLENBERGER, Lit

"My friends and family."

—KEVIN BALDES, Lit

"My family. I have the coolest family."

—A. JAY POPOFF, Lit

"Family, friends, health. Right now, I'm extremely grateful for our fans, for their love and support and allowing us to make a living doing this."

—JEREMY POPOFF, Lit

"That I've been able to do this for two years straight and I still have legs to stand on, have complete control of my faculties, no death threats yet, and my fiancée still loves me."

—COREY TAYLOR, Slipknot

"My family. I would say my 10" penis, but some people would know I'm lying."

—JAMIE CRAIG, Dust To Dust

"My hands."

—ROB TRAYNOR, Dust To Dust

"Masturbation."

—BRIAN SCOTT, Union Underground

"Shout At The Devil."

—PATRICK KENNISON, Union Underground

"My daughter, she is the greatest thing that ever happened to me."

—JAMEY JASTA, Hatebreed

"My health and happiness."

—DAVE DEROO, Adema

"My band, being able to do what I want, and my daughter Rachel."

—KRIS KOHLS, Adema

"My penis, it's gotten me into places you can't get into without one."

—MIKEY RANSOM, Adema

"My band, and my Mom for buying me



a guitar when I was 15-years-old."

—TIM FLUCKY, Adema

"A chance to make music with my best friends everyday."

—MARKY CHAVEZ, Adema

"Just the opportunity that we've been granted in the musical aspect, it could all be done today and I would still be grateful. I've gotten to learn about life, meet a lot of great people, and see a lot of things from the God-given talent that we have. And I'm definitely grateful for my wife and my kids—My family and my music are tops."

—SERGIO CURBELO, Puya

"Doing what I like to do best, and not having to do something I don't like for a living. Also, my family and friends—Those are basically the most important things a man could have."

—EDUARDO PANIAGUA, Puya

"Good food."

—MIKE WATT, The Step Kings

"My health, knock on wood... And beer. I also can't forget the guys in my band that do this with me."

—BOB MCLYNN, The Step Kings

"Being able to be a mediocre drummer, playing with my friends, and getting

paid for it for the last 18 years while seeing the world... Being creative, making music, doing the things that I love, and actually getting paid for it."

—REED MULLIN, Brown

"I'm most grateful for this opportunity."

—MURK, No One

"I'm most grateful for my health, it's that easy. My arms, my legs, my liver... If I was an organ donor, they would say, 'You could get rid of the liver.'"

—BILLY K, No One

"Being on Virgin Records."

—CASEY CHAOS, Amen

"Being successful without needing MTV or major radio."

—VINNIE PAUL, Pantera

"My luck and success—The good fucking fortune that has come through in my life is unbelievable."

—PHIL ANSELMO, Pantera

"I am most grateful for the ability to be aware of this crazy thing that's happening right now called life... I'm grateful for every moment to be aware and awake. I'm grateful for when I have a meal and I'm grateful for the time I can feel that someone else appreciates who I am. I think it's bigger than just

being me, I'm grateful for being a part of something that's bigger than me, being given an opportunity to be a part of this."
—**MATT MCDONOUGH, Mudvayne**

"My daughter."
—**JOSHUA TODD, Buckcherry**

"The support of my family, my daughter, my girlfriend and my mother."
—**DANI FILTH, Cradle Of Filth**

"My wife and my boy, my fingers to play guitar, and the band."
—**PAUL ALLENDER, Cradle Of Filth**

"Opportunities. They're better than the actual prizes themselves."
—**BIFF, Apartment 26**

"The fact that I can play music in front of people and call it a job."
—**MATT HOLT, Nothingface**

"My wife."
—**DAN LORENZO, Hades**

"My ability to just say, 'Yes.'"
—**JIMMY SCHULMAN, Hades**

"My family, my band, the entire Bieler family, and what I see when I look up. Thank you."
—**ELIAS SORIANO, Nonpoint**

"My family and my career."
—**JAMES LABRIE, Dream Theater/MullMuzzler**

"The opportunity to spend my life doing something that I genuinely love to do. I'm fortunate that I get to do it with people that I love every much. I don't really have to do anything that I don't enjoy, I'm really blessed like that."
—**ADAM BLAKE, H2O**

"My nine-month-old son, Gavin."
—**BOBBY HEWITT, Orgy**

"My mother's insight and understanding."
—**CRONOS, Venom**

"I'm must grateful for this band, because for the first time in my life, I've finally succeed at something."
—**WILL HUNT, Skrape**

"I'm most grateful for having my cell phone out here on the road."
—**BILLY KEETON, Skrape**

"I'm so grateful for porno magazines."
—**PETE SISON, Skrape**

"The Britney Spears poster my wife got me for Christmas."
—**MIKE LYNCHARD, Skrape**

"This opportunity that I have, that I'm

able to live the dream."
—**BRIAN MILNER, Skrape**

"Having a band and voice I am proud of."
—**TAIRRIE B, My Ruin**

"My life... I feel like I have been pretty lucky to have the love and support of my family, my friends and of course, Miss B."
—**MICK MURPHY, My Ruin**

"My nephews, and each new day of My Ruin."
—**YAEL, My Ruin**

"My parents supporting my musical pipe dream."
—**DEREK SHERINIAN, Planet-X/Platypus**

"My voice, and my tattoo artist Timmy."
—**KEVIN MCNAMARA, Tidewater Grain**

"My daughter Chelsea Nicole."
—**DL, Tidewater Grain**

"A fully functional penis."
—**JOHN DALY, Tidewater Grain**

"My parents."
—**DAVE FRITZ, Tidewater Grain**

"Not dying in my sleep."
—**JAMES BILLINGTON, Tidewater Grain**

"Music."
—**JASON BROWN, Sunk L.O.T.O**

"Growing up in New York."
—**JUSTIN BECK, Glassjaw**

"The language of music."
—**AARON SILBERMAN, Downer**

"My son, my health, and my extensive sexual history."
—**JOHN SCOTT, Downer**

"The opportunity to play music for a living."
—**TIM NARDUCCI, Systematic**

"That I can change the radio station when that 3 Doors Down song comes on."
—**ADAM RUPPEL, Systematic**

"Having a complete set of body parts."
—**ADAM DUCE, Machine Head**

"Everything that I have."
—**AHRUE LUSTER, Machine Head**

"My amazing mother."
—**DAN DONEGAN, Disturbed**

"My music."
—**IGOR CAVALERA, Sepultura**

"My health."
—**ANDREAS KISSER, Sepultura**

"For having the chance to be what I am,

and being surrounded by very special people."
—**PAULO PINTO, Sepultura**

"My grandmother."
—**GLENN HUGHES, ex-Deep Purple/Black Sabbath**

"All the people who listen too, and actually like, my music—You guys rock."
—**JAMES BAKER, Rorschach Test**

"The ability to make music and actually make a decent living at the same time."
—**DAVID T. CHASTAIN**

"I'm grateful people buy our records and appreciate what we do."
—**WAYNE STATIC, Static-X**

"My job, you can't really beat it."
—**KEN JAY, Static-X**

"I'm grateful that I'm still alive, can do what I love, and get paid for it. And the fact that we are finally banishing our crew into their own bus."
—**TONY CAMPOS, Static-X**

"My parents, living in the U.S.A., and the opportunity to play and perform."
—**TRIPP EISEN, Static-X**

"Alcohol."
—**PETE CAPIZZI, From Zero**

"How far we have come as a band."
—**JOE PETTINATO, From Zero**

"The gift of music in my head."
—**ROB RUCCIA, From Zero**

"My daughter Fatima."
—**JETT, From Zero**

"Our tour bus."
—**KID, From Zero**

"People who support me."
—**DAVE KOWATCH, Dry Kill Logic**

"My family, friends and band."
—**PHIL ARCURI, Dry Kill Logic**

"Opportunity."
—**CLIFF RAGIANO, Dry Kill Logic**

"I'm grateful for the chance to do what I really love to do, music."
—**SCOTT THOMPSON, Dry Kill Logic**

"My wife, Kris."
—**BILL LEVERTY, Firehouse**

"My kids."
—**BRUCE WAIBEL, Firehouse**

"My life and my little girl."
—**LAJON WHITERSPOON, Sevendust**

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ROUNDUP

continued

"My son and my band."
—**ERIK ROGERS, Stereomud**

"This band and my girlfriend."
—**COREY LOWERY, Stereomud**

"The gift of life."
—**JOEY Z, Stereomud**

"The invention of the electric bass guitar. Thank you, Leo Fender."
—**MARTY O'BRIEN, Methods Of Mayhem**

"Not having a day job."
—**ROMAN MARISAK, Professional Murder Music**

"Being lucky enough to be able to enjoy what I do for a living."
—**TOMMY STEWART, Godsmack**

"My son Gavin and daughter Marilyn... 20 fingers and 20 toes, I really felt lucky counting."
—**ARMAND MAJIDI, Sick Of It All**

"Being in a band with true friends, DVD porn, and my girlfriend's big bongos."
—**DAVE CHAVARRI, Ill Nino**

"My band members, they are da' bomb, without them I would be hating life."
—**CHRISTAIN MACHADO, Ill Nino**

"My family and friends."
—**JARROD MONTAGUE, Taproot**

"My parents, family and friends."
—**MIKE DEWOLF, Taproot**

"My Mommy."
—**STEPHEN RICHARDS, Taproot**

"Being able to do what I love and play music for a living."
—**PHIL LIPSCOMB, Taproot**

"To play music."
—**MARCELLO RAPP, Soulfly**

"I'm grateful my friends and family haven't abandoned me yet. I'm also grateful I'm a decent vocalist."
—**JOSE MALDONADO, Liquid Gang**

"My family."
—**JOSH SILVER, Type O Negative**

PHOTO BY LARRY MARANO



STEREOMUD

"Music, my band and my girl."
—**BOBBY BURNS, Primer 55**

"Not having to work a day job."
—**DAVID BUCKNER, Papa Roach**

"Begin able to play music for people."
—**SCOOTER WARD, Cold**

"My perfectly shaped cranium."
—**SCOTT IAN, Anthrax/S.O.D**

"The fact that I wake up every morning."
—**BURTON C. BELL, Fear Factory**

"Being blessed with drumming skills."
—**RAYMOND HERRERA, Fear Factory**

"Being alive."
—**DINO CAZARES, Fear Factory**

"Health."
—**CHRISTIAN OLDE WOLBERS, Fear Factory**

"Consciousness."
—**STEVE VAI**

"That there is treatment for Triscadeotaphobia."
—**JOSH FREESE, A Perfect Circle**

"Making a living doing something I love."
—**ADRIAN SMITH, Iron Maiden**

"Being pretty healthy."
—**BRUCE DICKINSON, Iron Maiden**

"Television."
—**ALICE COOPER**

"Free booze."
—**SIMON DOPE, Dope**

"My parents raising me to question authority, and the ability to do it for

a living."
—**EDSEL DOPE, Dope**

"My health."
—**JOHNNY MONACO, Enuff Z'Nuff**

"My beautiful family."
—**CHIP Z'NUFF, Enuff Z'Nuff**

"My kids."
—**RICKY PARENT, Enuff Z'Nuff**

"That my grandparents are here on earth."
—**DONNIE VIE, Enuff Z'Nuff**

"My boyish good looks and God-given talent."
—**ROBERT BROCK, Among Thieves**

"My band."
—**ALAN ROBERT, Among Thieves**

"The doctor who reattached my right index finger."
—**WILL SHEPLER, Among Thieves**

"Knowledge and a voice."
—**GIL BITTON, Endo**

"Endo and everything that comes with it."
—**ZELICK, Endo**

"My health, family and friends."
—**NADJA PUELEN, ex-Coal Chamber**

"My extreme passion for music."
—**KEVIN LEWIS, FACTORY 81**

"Apple Mac laptops."
—**JS CLAYDEN, Pitchshifter**

"Family."
—**CARL BELL, Fuel**



playback

HARD ROCK

in review

ROB ZOMBIE

The Sinister Urge
Geffen/Interscope

It's been three years since Rob Zombie's solo debut, *Hellbilly Deluxe*, and on first listen to his second solo disc, one might wonder, "Is this all we get?" Minus two short intro-type pieces and "Scum Of The Earth"—which appeared on the year-and-a-half-old *Mission: Impossible 2* soundtrack—*The Sinister Urge* features a paltry eight new songs, with the whole album running under 40 minutes. It would be nice if the eight new songs were real blockbusters, but that isn't the case. To be sure, *The Sinister Urge* is a solid, heavy offering in the gonzo style of *Hellbilly* and Rob's work with White Zombie, but there's no one song—save, perhaps, "Bring Her Down," with its infectious string arrangement (that's right, strings)—that has the same catchiness of a "Dragula" or "Living Dead Girl."

Rob is clearly stretching out in some ways, although the basic sound doesn't venture far from his established style. The aforementioned strings add texture and B-movie dramatics, while "Feels So Numb" and "Go To California" feature a horn section that add a new swing to the Zombie stomp. The music overall sounds more organic, no doubt a result of Rob's band getting as tight as possible during the touring cycle for *Hellbilly*. There's plenty of hard-rockin' fun in the Russ Meyer, spookshow tradition we've come to love from Mr. Zombie, but even with that and an assortment of guest stars—led by Ozzy Osbourne—*The Sinister Urge* still feels like a bit of a pastiche than a fully developed album. Maybe Rob was too busy directing the still-unreleased *House Of 1000 Corpses* (for which a marketing-gimmick title song appears here) to focus one hundred percent on music. Let's hope he gets that urge again. —Don Kaye



SEVENDUST

Animosity
TVT Records

Sevendust's third album is staggering with intensity, raw, contagious and full of fire. But don't judge a record by its title—*Animosity* is filled with more than cold hate. Fans of Sevendust know that they are not one dimensional, and this record encapsulates and magnifies that fact like never before. Lajon Witherspoon roars on the opening "Tits On A Bore," and purrs like a mellow kitten on "Trust." This is an outfit that establishes their talent on a foundation of versatility, as was evident on last year's success with "Angel's Son," the tribute ballad to Lynn Strait. The track also appears on *Animosity*, but not without being countered by a metallic prowess that went unrivaled on 2000's *Tattoo The Earth* tour, arguably more brutal than that year's OZZfest. It feels like Sevendust are coming from a deeper place, with drummer Morgan Rose building walls high enough to get lost behind, and the guitar duo of Clint Lowery and John Connolly releasing their riffs like steel spheres into a maze as the condensed sound handles hard turns and hurtles fortresses of harmonies. All the while, Vince Hornsby's basslines are more bombastic than a wrecking ball unleashing its havoc. Staind frontman Aaron Lewis growls from the pit of his being on "Fallow," and the tearful voices of Lowery and Witherspoon combine on "Xmas Day," one of the most heartfelt songs of the year. "Damaged" has the rattlesnake tail of "Too Close To Hate" from their debut, showing that Sevendust's passion for a driving song is not hindered, but thoroughly enhanced, by making more room for melodies. —Cathy A. Campagna



DOPE

Life
Epic Records

"Everything Sucks" was frontman Edsel Dope's mantra on his band's 1999 debut, *Felons And Revolutionaries*, and the music went hand in hand with the industrial-charged blasts of piss and vinegar. If you wanted emotion, you had two choices—Pissed-off, or really pissed-off. It worked for one album, but what next? Do you become a caricature of yourself with a carbon-copy follow-up? Or do you go the opposite extreme, and readjust your sights and sounds and aim for greener pastures? Edsel Dope did neither. In fact, he did something even harder in today's mainstream market of shallow sentiments and pre-packaged rebellion... He grew up. While *Felons And Revolutionaries* offered an industrialized view askew of the world we live in, its follow-up tackles the depths of emotions that bog us all.

For those looking for more of the same, "Take Your Best Shot," "Die MF Die" and hidden track "You're Full Of Shit" offer anger, but little more to get excited about, especially in the context of "Stop," "Thanks For Nothing" and "What About..." a titanic trio of industrial-tinged fury that fuse metal with melody, and offer lyrics that appeal farther than the disenfranchised few. "Now Or Never" is the song destined to unleash Dope on the mainstream, an anthem of hope and vigilance that is as inspired as it is inspiring—Had the album not been in my hands a month earlier, I'd have been hard-pressed to believe it wasn't written as a response to the terrorist attacks on America. With the band's integrity intact, the emotionally-charged "Nothing (Why)" couples a colossal hook with an endearing air, "Jenny's Cryin'" is the compassionate coupling to the stripper-inspired electro-metal dance beats of "Move It," and "With Or Without You" is the album's sleeping giant, a heavy-handed hit the likes of which radio has been starving for... *Life* is 14 tracks deep, and with the exception of the vindictive slant of the album's hidden closer, there's nothing that leaves you reaching for the skip button. The results strip Dope of their mob rules tendencies, revealing an album that even the civilized masses can relate to.

Everything *doesn't* suck—*Life* is one of the year's essential rock releases. —Paul Gargano



AMERICAN HEAD CHARGE

The War Of Art

American/Island Def Jam

American Head Charge made a name for themselves on last summer's OZZfest by doing things like firing off guns and burning an American flag, but it remained to be seen whether their music lived up to their outrageous live antics. The results on their debut album, *The War Of Art*, are decidedly mixed.

First, after listening to the relatively brief new album from Rob Zombie, *The War Of Art*'s 70 minutes are nearly excruciating. Debut albums these days rarely have that much good material, and in this case, it's the first half of the record that's stronger. American Head Charge, like many other bands, come off as a distillation of three or four separate influences, and they tend to ape those, rather than develop a truly original sound of their own. On *The War of Art*, we hear from Slayer ("America*** Evolving Into Useless Psychic Garbage"), Faith No More ("Just So You Know" and several others) and Slipknot (pretty much everything else), but we rarely get a sense of who American Head Charge really are. There are some good songs here—the militant "Seamless" and the catchier Faith No More-inspired cuts stand out—and an aggressively heavy style, but AHC don't seem to stand for much besides the same old pointless nihilism and shock tactics we see so often nowadays. It's tempting to say that their controversy-baiting stunts seem particularly meaningless in the wake of America's recent horrors, but they sort of seemed that way already. —Don Kaye



DAYS OF THE NEW

Red

Outpost Recordings/Geffen

Textured to great lengths even when it's airier orifices float above the surface, the backbone of Days Of The New's sound provided the skeleton of support for current chart-topping bands like Fuel and Puddle Of Mudd. With their third—and latest—release, Days Of The New seem to have shifted towards classically-driven rock, a change of pace from their more alternative-laced *Green* release that sported the angry hit "Touch, Peel and Stand." A laid back charm infiltrates *Red*, and spills the juices of a songwriter's fruition, spanning from the gothic-like drama of "Dirty Road," to the concerto that ushers in "Words," the majestic dance of the strings getting defiantly shattered by a primal scream that finds Travis Meeks—in his early 20's—striving for Chris Cornell and Layne Staley status. "Never Drown" is optimistic, and makes it obvious that Tantric was spawned here—Days now consists of Meeks, Chuck Mingus on guitar, Mike Huetting on bass and drummer Ray Rizzo. Epic Broadway theatrics on "Dancing With The Wind" evoke images of being trapped in a grim forest, but gets a little showy and borders on the goofy side.

Red definitely isn't a reference to a metal bloodbath, but it just may be symbolic of the labor of love that went into the soulful composition. —Cathy A. Campagna



ALICE COOPER

Dragontown

Spitfire Records

Iwish I could say I had as much fun with Alice Cooper's new album as I did with his *Brutally Live* DVD or even his last studio album, the excellent, underrated *Brutal Planet*. While *Dragontown* isn't bad, it's unfortunately less heavy, less powerful, and ultimately less memorable than its predecessor. The slick "Triggerman" opens things on a fairly strong note as a sleek, metal/rock anthem, but "Deeper," the title track, and "Sex, Death, And Money" venture into more rock-oriented territory and end up sounding far more dated than anything on *Brutal Planet*.

The Coop's voice sounds as distinctive as ever, and many of the songs feature the same easily accessible hooks that have marked most of his material throughout the years, but *Dragontown* also tends to repeat formulas from songs past, as well: "Every Woman Has A Name" is a virtual remake of last album's "Take It Like A Woman," itself a variation on the classic "Only Women Bleed." While *Brutal Planet* reinvented and updated Alice's sound for heavier-minded audiences, *Dragontown* is a competent record that doesn't advance him any further. —Don Kaye



LENNON

5:30 Saturday Morning

Arista Records

Hailing from Nashville, 19-year-old Lennon dares to be bold, both her music and her CD cover baring all with her feminine wilds. The latest in a long line of Britney Spears knock-offs? No way!

The solo artist's voice rubs like brazen black velvet, interwoven between stinging guitars and sincere passion. She's well on her way to following in the footsteps of revered metal diva Lita Ford—Her act is a little less jagged than Ford's *Runaways*, but she's just as sensual. Just how powerful can she be? Opening for The Cult and Monster Magnet without an album in the stores, she offered a brazen display of innuendo, steamy confessions, and a complete intolerance of being pushed around. The scorned "The Beautiful" is soaked in sorrow and keyboards that brew a storm to clearly match the hurricane of emotions in her pouty vibrato. "Morning" has tumbling, toned-down guitars, as well as a red-hot chemistry explosion on piano. If that's not enough, "Property Of Goatfucker" definitely enforces that this is no prissy chick record. "Couldn't Breath" is stellar, showcasing a heart and voice that are more mature than the average 19-year-old, and the melodies are as cathartic as they are lovely.

5:30 Saturday Morning is as involved as a crime of passion, and lasts as long as a stolen kiss. —Cathy A. Campagna



THE APEX THEORY

The Apex Theory
Dreamworks Records

This may only be a morsel of the band's LP waiting to be sprung in spring, but The Apex Theory offers a banquet of samples to nibble on with their five song EP. "Swing This" has an impetus that almost seems patterned after a System Of A Down joyride, but we can credit that to the band's culture—California's Apex Theory are comprised of three Armenians—singer Andy Khachaturian, guitarist Art Karamian and bassist Dave Hakopyan. The trio, together with drummer Sammy J Watson, separate themselves from the metal-minded S.O.A.D. with their short-winded howls and choppy beats. They seem tailored for the Warped Tour stage where they spent this summer — "Bullshed" gets down with a techno grind meltdown, but could have been a little shorter for greater impact. Khachaturian rings like the less-strangled glockenspiels of Taproot's Stephen Richards or Nonpoint's Elias Soriano, creating an apparition on closing track "Trust Ease." What's enduring about Apex Theory is that they try to live up to their name by aiming to crush monotony in heavy music by borrowing ambiance from everything else out there—Good job wetting the appetite, guys.

—Cathy A. Campagna



AMES LABRIE'S MULLMUZZLER

2 / Magna Carta

Dream Theater has produced more side-projects than any other mainstream metal band of recent memory, and each one offers a look into the individual psyches of the members involved. For vocalist James LaBrie, Mullmuzzler allows him to explore melodic heavy rock without the epic tendencies and flashy displays of musical prowess required of his main band. LaBrie has a tendency to be over-the-top in Dream Theater, but here he often understates things, particularly on the gentle ballad "Falling" and the introspective "A Simple Man," two songs that one would never find on a DT CD.

While there are certainly many metallic moments on 2, the overall vibe is less rambunctious than its predecessor *Keep It To Yourself*. Keyboardist/co-composer Matt Guillory, bassist Bryan Beller, supplemental keyboardist Trent Gardner, and a trio of Mikes—Mangini on drums, Keneally on guitars, and Borkosky providing additional axework—imbue the tracks with the appropriate energy and bite. While their solid musicianship is strongly evident, the Mullmuzzler-mates do not overplay their hand, focusing instead on the streamlined songwriting. "Listening," in particular, features a wonderfully subdued, jazzy guitar solo. Fans of LaBrie's singing should find it interesting to hear his vocals in a slightly different context—Many of these songs are low-key, allowing the vocalist to easily expand upon his feelings about intimate relationships and communication. On the whole, 2 is not a mind-blowing effort, but it offers many satisfying moments for fans of both Dream Theater and melodic hard rock. —Bryan Reesman



QUIET RIOT

Metal Health
ACCEPT
Balls To The Wall
EUROPE
The Final Countdown
BRITNY FOX
The Best Of Britny Fox
Legacy



Bang your head, metal health will drive you mad — "Metal Health (Bang Your Head)"

Categorization is ultimately subjective, perhaps in no other instance more than heavy metal. For the genre that encompasses infinite styles as interpreted by as many artists, there isn't necessarily a single sound that can universally define the music. It's with such diversity in mind that the *Metal Masters* series has assembled four distinct aspects of the genre, including three expanded reissues of monumental re-releases, along with a newly compiled greatest hits collection: *Metal Health* (Quiet Riot); *Balls To The Wall* (Accept); *The Final Countdown* (Europe); *The Best Of Britny Fox* (Britny Fox).

Recognized as the very first heavy metal album to reach the coveted No. 1 ranking on the *Billboard* Top 200 Albums Chart, *Metal Health* bears a legacy within the genre. Propelled by the popularity of the singles "Metal Health (Bang Your Head)" and "Cum On Feel The Noize," the album was a magnanimous commercial success. But the depth of *Metal Health* combines infectious melody with just the right amount of abrasiveness, not lost in the digital remastering process for this collection.

But where Quiet Riot were more of a raucous party, the mechanized precision of metal was certainly more evident with Accept, particularly *Balls To The Wall*. A perennial opening band for numerous hard rock acts—from Dio, to Mötley Crüe and KISS—the German band steadily built a core audience throughout Europe with their first four albums, including *Restless And Wild*. But it was with their fifth album, *Balls To The Wall*, that the band found a wider American audience, and ultimately became recognized as influential to the developing sub-genre of breakneck thrash metal.

In sharp contrast, Europe instead embellished their own meticulous sound with orchestration and an operatic vocal style that presented lush, epic grandeur. Popularized by accompanying videos heavily entrenched in the rotation of a burgeoning MTV, *The Final Countdown* became a staple of the changing face of contemporary metal, providing a blueprint for melodic heaviness, and quite possibly the initial turn toward the popularity of more progressive metal bands.

As the genre evolved through the '80s, metal became more diverse than before, contrasting the heaviness of bands like Metallica and Megadeth with more visually oriented bands like Britny Fox. Certainly conscious of projecting a visual image, Britny Fox relied heavily on the basic rock fundamentals of solid chord progressions and anthemic choruses that made tracks like "Girlschool" and "Long Way To Love" immensely popular—Even if somewhat difficult to embrace, due in part to the shrill shriek of Dizzy Dean Davidson. Featuring tracks from *Britny Fox* and *Boys In Heat*, the compilation also includes a track from the *Iron Eagle II* soundtrack, as well as a pair of CD-ROM videos.

With the advent of the compact disc, the tendency to re-release everything from monumental albums to more obscure material has created a niche market within the music industry. In far too many instances, the process offers little attention to quality and detail. But with the *Metal Masters* series, the Legacy imprint of Sony Music again demonstrates a superlative approach to quality. Each of the four discs has been repackaged with original artwork faithfully reproduced, and augmented by interesting rare photography and liner notes that place the band in their genre's history. Digitally remastered in each case from original tapes, the sound is exemplary, and each disc contains bonus tracks that, although mostly unremarkable, will be of particular interest to metal archivists. With these four discs as a foundation, Legacy has an immense opportunity to further explore the parameters of heavy metal with subsequent *Metal Masters* releases. —Roger Lotring

KARMA TO BURN

Almost Heathen
Spitfire Records

Judging by Karma To Burn's third release, *Almost Heathen*, these dudes probably spent untold hours spinning Black Sabbath's "Sweet Leaf" while using the *Master of Reality* album cover for some Cheech & Chong-style origami. While the resin-thick, sludge-tuned guitars and drums-down-a-staircase wallop invite Karma To Burn to the same party where formidable guests Monster Magnet, C.O.C., Sixty Watt Shaman and Fu Manchu vie for Tony Iommi's nod of approval, Karma shows up with an interesting twist. Unlike other throwback bands sporting mirror shades and five o'clock shadows, these three West Virginia buds shrug off such peripheral song components as lyrics and titles, presumably because their collective attention span has no time for anything other than the next monstrous riff. That said, *Almost Heathen*, coughs up 10 nonsensically, numerically-titled compositions that either plod like a hungover Frankenstein, or go space truckin' into a deep, black hole with the devil-horn salute serving as a hood ornament. Either way, the heavy metal thunderclap roars like vintage Camaro rock fueled by testosterone, body odor and Budgie 8-tracks minus the vocals. Like their aforementioned peers in the expanding genre of so-called stoner rock, Karma To Burn reeks of the good stuff. Metallica and C.O.C. liked them enough to take them on tour, and wake-and-bake hair-farmers everywhere will instantly dig Karma's *Almost Heathen* as much as Doritos and last night's party remnants when it's time to fire up another headbanging headtrip into the void. Don't be a bogart—Play it loud and pass it on to your friends. —David Glessner



TESLA

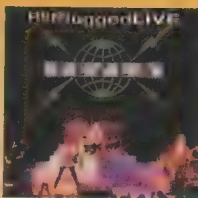
RePlugged Live
Sanctuary Records

Within the contemporary context of hard rock and the music industry, live albums have been relegated to something of an appeasement, usually nothing more than a final contractual obligation. Finding a live album that is demonstrative of a band and its talent is a rarity, making albums like *Live At Budokan* [Cheap Trick] and *Unleashed In The East* [Dokken] fond, lingering memories of the way it used to be.

RePlugged Live stands singularly as a body of music that authoritatively captures the strength of Tesla as a live band. Recorded during various performances along their recent reformation tour, their debut for Sanctuary Records harkens back to a time when live albums were anticipatory. Comprised of 20 songs, the double-live CD seamlessly recreates the experience of hearing a single performance, complete with the electricity of enthusiastic audience participation.

Drawn largely from the first three studio albums—particularly *Mechanical Resonance*—the two-CD set is, in effect, a glorious overview of the first part of Tesla's career. Expected hits such as "Love Song" and "Modern Day Cowboy" are included, as well as not so obvious choices like "Freedom Slaves." Every performance is energetic and remarkably tight, with each song emoting to a noticeably greater degree without the production of the original studio recordings. Moments like guitarists Tommy Skeoch and Frank Hannon electrifying the acoustic "Signs" with a slightly faster-paced intro shine brightly, as does the playful, rollicking fun of Hannon's roundabout solo performance of "Summer's Day."

"I wasn't listening for sonics, as much as a general vibe and overall magic," said drummer Troy Luccketta, who listened through recordings of 25 different performances to compile the album. The final result is an inspired CD that is something of an anomaly today, a live album that may very well remain settled in the CD player for several days at a time. —Roger Lotring



ZEKE

Death Alley
Aces & Eights

The Pacific Northwest has been host to a remarkable myriad of music styles over the last two decades, yet the chief export that's been most notable is good old-fashioned punk rock. Up through this point in musical history, Poison Idea were the undisputed champions and practitioners of the aforementioned genre with a legacy miles wide. Their *Kings Of Punk* release from the late '80s simply bore testimony that this self-appointed coronation would never be challenged. I am going to commit regicide and declare a new monarchy in wake of the release of Zeke's *Death Alley*—From henceforth, Zeke will maintain this regime on the strength of their latest release, which is what I consider the *Highway To Hell* of punk rock.

These 16 songs manage to traverse the trappings of conventional aggressive music by combining the strengths of several genres to form a fierce dose of vicious intensity. No one can dispute the speed of such numbers as "Eyes Of The Devil" and "Shockwave," but the frenetic guitar work suggests a discipline that the third-rate, fifth-generation rap rock contingent will never come close to. Where Zeke truly excels is in their ability to boogie, and on songs such as "Mountain Man" and "Evil Woman," they deliver a sense of swing that has been sadly lacking in any current commercially successful band.

Zeke is not only miles beyond their competition, they are setting a standard that few bands will ever achieve. More importantly, in the wake of what's tried and true in today's contemporary aggressive music market, Zeke is a living testimonial to what has been missing in wake of that scenes advent since it's birth. It's going to take a hell of a band to make an indelible impression of this magnitude, and until then, Zeke are the template by which others should measure their accomplishments. —Charlee Johnson



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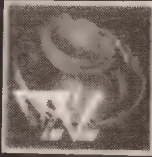
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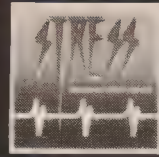
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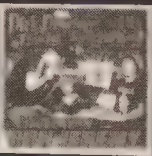
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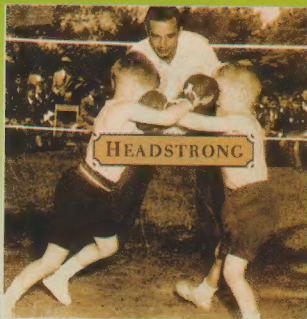
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HEADSTRONG

Headstrong
RCA Records

Headstrong are a hearty offering of meat and potatoes rock from Canada—Yeah, there's rapping, but vocalist Matt Kinna's drift surpasses the usual style of execution by going from speed-demon spoken word to 311-spun reggae flows. The band have a titanium infrastructure of musicianship, and their RCA debut is rife with layers that constitute a more mature, less glossy, and higher-resolution Linkin Park-feel. "Swing Harder" is staunch hardcore, then blooms into mind-erasing emo-esque vibes (as do other luscious moments on the disc). Their substantial verse keeps the spirit of non spoon-fed art alive with their own script. The debut is filler-free, with guitars from Joel Krass going in like a sharp, burning blade, and bassist Jon Cohen plucking at the hardcore ribbon and hip-hop jams with a definite chomp while drummer Brian Matthews uses an avalanche of boulders to put the songs in your face. Headstrong offer all the protein of a well balanced meal, with their fun accents a rich dessert. —Cathy A. Campagna



ROYAL HUNT

The Mission
Century Media

Royal Hunt have never played by the rules, and it's always been to their benefit artistically. This is, after all, a Danish band, founded by a Russian keyboardist, with an American singer—And they're most popular in Japan. The quintet have chosen to straddle the line between progressive musicianship and accessible songwriting, creating some stirring anthems and ballads in the process. The band's last opus, *Fear*, was one of the best albums of 1999, and with *The Mission*, Royal Hunt have chosen to follow-up the highly accessible release with a concept album inspired by Ray Bradbury's novel *The Martian Chronicles*. (The storyline actually began with the recent import-only *Intervention* EP, and will close with its sequel following the release of this album.)



The Mission segueways between epic songs and short interludes, and within it, classic Hunt ingredients abound—Shining vocal harmonies, graceful keyboard playing, and agile axework. Additionally, retro electronic effects and sequencing are utilized to give the album a charming, old school sci-fi feel. The band do not break new ground sonically here, but their approach has always been rooted in classic metal, and it delivers the goods once again. As the band's principal composer, keyboardist Andre Andersen knows when not to overplay his hand. Sure, he and guitarist Jacob Kjaer can solo their asses off when they want to, but they only do so at key moments. The classically-trained keyboard player also does not bleed a song dry, the most notable example being the revved-up "Surrender," which has an infectious chorus—highlighting singer/co-songwriter John West's impassioned vocals—that only appears twice. Andersen ultimately creates each song as a whole, not merely as an excuse to reach the chorus.

When compared with Dream Theater's recent *Scenes From A Memory* in the concept album arena, Royal Hunt's *The Mission* proves to be a stronger effort because of its ability to combine dexterous playing with strong hooks. While *The Mission* is not quite as stunning as *Fear*, it's still a compelling album that proves that Royal Hunt are talented enough to make a concept album palatable for a mass audience. And these days, that's no easy feat.

—Bryan Reesman

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LIVEWIRE

W.A.S.P.
Orlando, FL
House Of Blues

*"Everybody's lost in the land of
Disney, Ecstasy and Sister
Misery/The shooting stars and the
poseurs are gonna be there"
—"Sunset And Babylon"*

It's three in the morning when the wooden gate finally swings open, and a dim shape rolls slowly from hiding behind the tall stockade fence. The darkened concourse of Downtown Disney West Side is illuminated by the sweeping arc of tour bus headlights, silently chasing the shadow of the ascended water tower.

Standing side-by-side, visibly consumed by dissimilar extremes of emotion, Ecstasy and Sister Misery bounce up and down in the desolate emptiness, frantically waving as the echo of their shouted goodbye dissipates within fumes of diesel exhaust. The bus slips between DisneyQuest and the Virgin Megastore, and the last lingering fans finally concede their vigil, watching W.A.S.P. disappear into the Florida night.

Four hours earlier, the restlessness of Friday night at the House Of Blues is a stark contrast to the jubilant, familial atmosphere of DisneyWorld outside. Anxiousness

lingers over the crowd, when four shadows appear as a dark silhouette high above the stage to incite the rhythmic chanting: "Blackie... Blackie... Blackie..." Darkness then suffocates light, and the sound of maniacal calliope music is the harbinger of the relentless charge of W.A.S.P. attacking the stage with "Hellodoro."

Concise, with an intensity sometimes misconstrued as condensed, the full set salutes each of nine studio albums (except for *Still Not Black Enough*) with a volatile ferocity that ignites the Friday night Hellions. They roar with hoarse thunder, fixated by Lawless copping his best Muhammad Ali as he provokes them, the unmistakable rage in his eyes daring them to react. And they reply in kind with an exhilaration that draws a flood of security across the floor directly beneath the stage during "Wild Child."

Darrell Roberts, the newly recruited guitarist with the unenviable distinction of following the

maddened Chris Holmes, maintains the traditional familiarity of the guitar solos. Admittedly more fluid in his playing, Roberts' style serves the material well, as opposed to the choppiness of Holmes' performances during the previous tour. Standing alone for an extended spotlight solo during "Sleeping In The Fire," Darrell takes his first tentative steps toward earning admiration in the shadow of Holmes, even as the indelible image of the infamous *Decline Of Western Civilization II* footage is flashed across symmetrical towers of televisions during an encore of "Blind In Texas."

Mike Duda gallops across the stage with the same boundless energy as his bass playing, and drummer Stet Howland pounds wildly with an unrelenting rhythm, driving the songs, particularly making "Animal (Fuck Like A Beast)" sound fresh and vibrant. But the overt physical temperament of W.A.S.P. isn't nearly as unsettling as Lawless during "My Tortured

Eyes." Balanced precipitously atop the skeletal demon mic stand, Blackie eerily begins to materialize from darkness, before dropping to the floor to writhe in pantomime restraint of an allegorical straightjacket, simulating tortured madness.

House Of Blues policy leaves the storied pyrotechnical effects conspicuously extinguished. But archived video footage works to great effect during appropriate moments of the show, when Lawless points and mouths, "That's me!" And while the video noticeably misses its cue during "I Wanna Be Somebody"—as do vocal levels during the choruses of "Let It Roar"—the overall performance is inspired. Being only the third night of an exhaustive eight-week schedule, the Orlando show serves as a solid foundation for a successful tour. —Roger Lotring

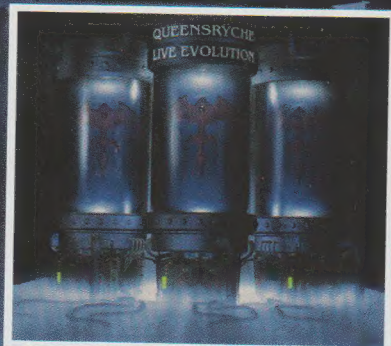


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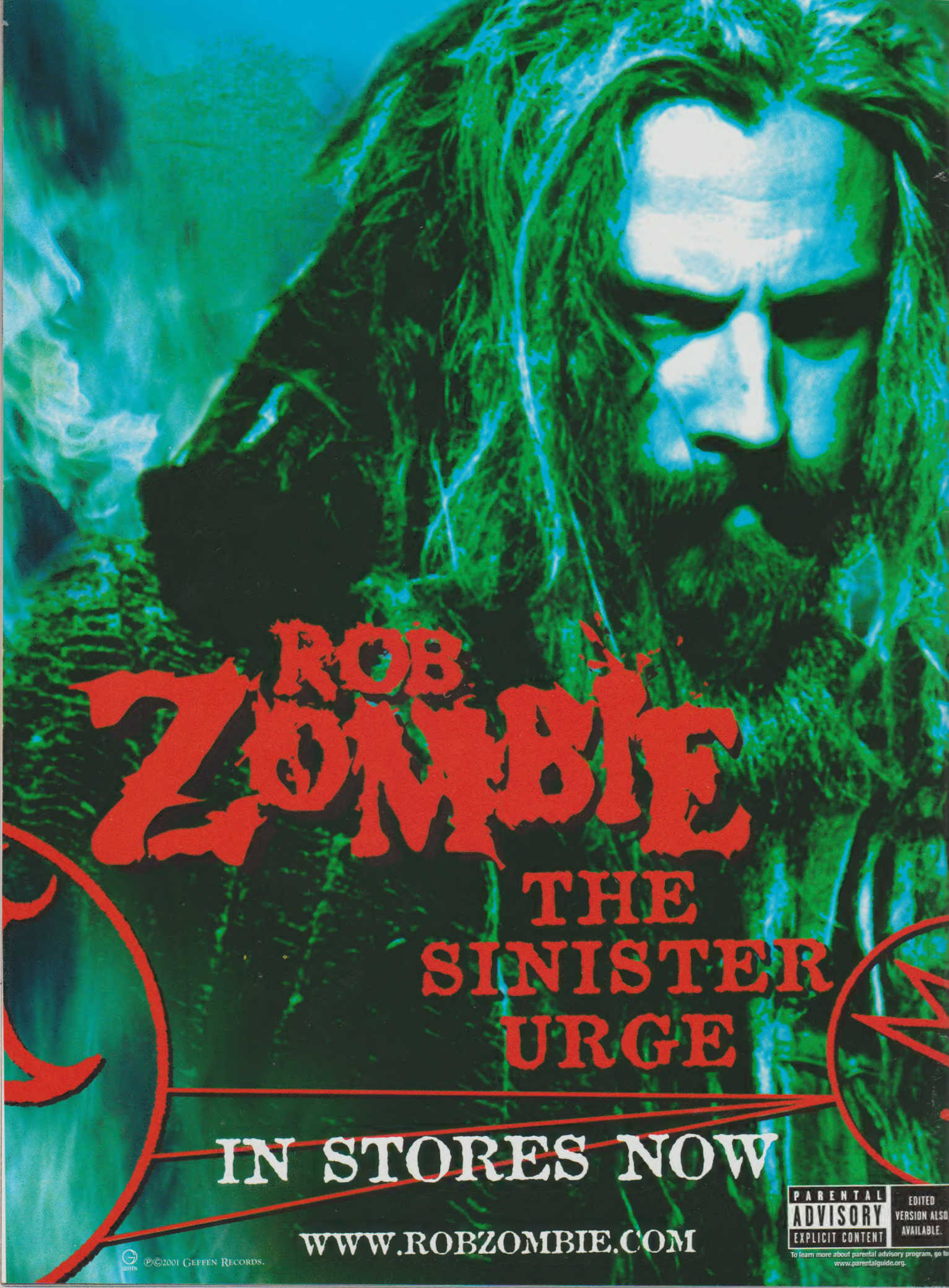
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